

THE

CONNOISSEVR

A MAGAZINE FOR COLLECTORS

FEBRUARY, 1915

ONE SHILLING NET

Vol. XLI. No. 162



LADY CHARLOTTE HILL, COUNTESS TALBOT

FROM A PASTEL BY DANIEL GARDNER

DANIELL

Decorators and Furnishers

BY SPECIAL APPOINTMENT



TO H.M. THE KING

WAR PRICES



A FINE CHIPPENDALE SETTEE
AN EXTREMELY RARE EXAMPLE ON VIEW

The
ENTIRE STOCK
has been subjected
to GENUINE and
EXTENSIVE
REDUCTIONS,
and we venture to
think it would be
well worth your
while to visit
Our Galleries
at the
earliest moment.
A GREAT
OPPORTUNITY
to purchase.

42, 44, 46, Wigmore Street, W.

(OPPOSITE MESSRS. DEBENHAM & FREEBODY'S)

GILL & REIGATE LTD. **THE SOHO GALLERIES.**

ANTIQUES • DECORATIONS • REPRODUCTIONS

SPECIAL SALE NOTICE

In response to the suggestion which has reached us from several quarters that, as a concession to the abnormal trade conditions at present prevailing, we should continue our Sale throughout February,

WE BEG TO ANNOUNCE

that Goods in all Departments will be offered at heavy reductions for Cash.

Bargains in Antiques, Modern Furniture, China, Curios, Oriental Carpets, &c., &c.

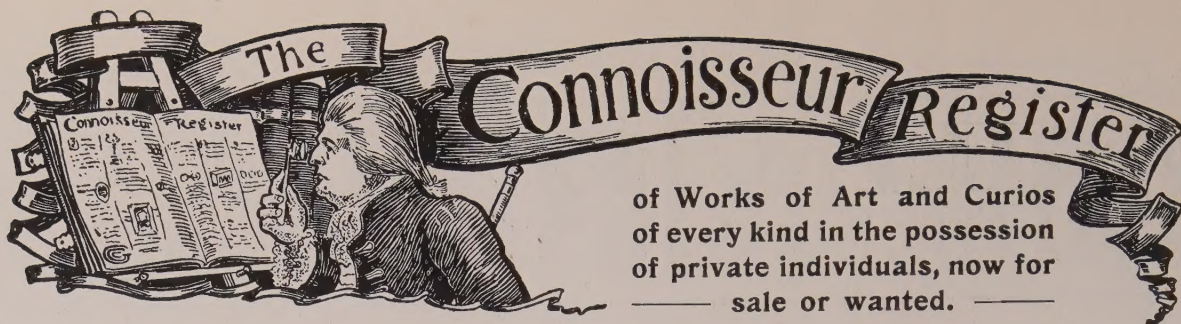
Everything is marked in plain figures, and no Sale Catalogue is issued.

The Stock is of unusual interest, and personal inspection is invited.

**73-85, Oxford Street,
LONDON, W.**

AND

**18, East 57th Street.
NEW YORK.**



of Works of Art and Curios
of every kind in the possession
of private individuals, now for
sale or wanted.

Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing Readers of THE CONNOISSEUR into direct communication with private individuals desirous of buying or selling Works of Art, Antiques, Curios, &c.

When other means have proved ineffectual, an advertisement in THE CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

The charge is 2d. per word, which must be prepaid and

sent in by the 14th of every month; special terms for illustrated announcements from the Advertisement Manager, Hanover Buildings, 35-39 Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to THE CONNOISSEUR Register, Hanover Buildings, 35-39 Maddox Street, London, W.

No responsibility is taken by the Proprietors of THE CONNOISSEUR with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Wanted.—Arundel Society's Prints. [No. R6,756]

One or Two Queen Anne Dessert Spoons wanted.—Marks must be good and clear. Reasonable price given. No dealers. [No. R6,757]

Wanted.—Antique Work-box Fittings. Pearl or carved ivory reel-holders, thinble, scissors, silk-winders, stiletto, etc. [No. R6,758]

Old Pewter (British).—Wanted by Collector, Alms Dish, also lidded Church Flagon. Church connection properly authenticated. [No. R6,759]

Private gentleman wishes to dispose of several Miniatures, also Brass Clock by Breguet. [No. R6,760]

Antique Grand Piano (Joseph Shirkman).—Magnificent rosewood case, inlaid brass; brass rims and ornaments. Splendid condition. Probably cost £400. Price £30. [No. R6,761]

Four Fine Old Chippendale Chairs, £21. Chippendale Bureau, £8 15s. [No. R6,762]

Rare Antique Oak Cabinet, £25. Fine Antique Jacobean Chest of Drawers, £12 12s. [No. R6,763]

Old Bowfront Sheraton Sideboard, £21. Old Sheraton Settee, £9. [No. R6,764]

Genuine Seventeenth-century 'Cello, lent Exhibition, Kensington, 1872. Offers. [No. R6,765]

Wanted.—January, February, March Connoisseurs, 1914. [No. R6,766]

For Sale.—Antique Mahogany Tambour Writing-table, £7; also Mahogany Bureau, lined Welsh Oak, £12. [No. R6,767]

Wanted.—Arundel Prints. [No. R6,768]

For Sale.—Fijian War Clubs and Curios, at reasonable prices. Apply [No. R6,769]

Botticelli.—Very fine Picture for sale. [No. R6,770]

Genuine Chinese Porcelain.—Bargain. Sung Ming, early Manchu. [No. R6,771]

Wanted.—Good examples of Old Needlework, Gloves, Shoes, Purses, and Bags. [No. R6,772]

Two Antique Inlaid Spinets, one converted into beautifully fitted Writing Table; other could be treated likewise. [No. R6,773]

38
HANWAY STREET.

H. VAN KOERT & CO.

OXFORD STREET,
LONDON. W

Specialists in the Restoring of Old and Valuable China, Paintings, Enamels, &c.

WANTED

ANTIQUAE OAK DRESSER with shaped mouldings on drawer fronts; also **GATE-LEG TABLES** with spiral legs and rails. *Must be in old condition.*

HENRY FORD, 22 Fitzroy Street, LONDON, W.

E. HARRISON, 47, Duke Street, Manchester Sq., W. (Close to Wallace Collection).

WANTED.—Genuine Old Hunting, Racing and Coaching Paintings and Engravings.

February, 1915.—No. clxii.

A. SPARKS & CO.

Expert Restorers of Valuable China. Missing pieces replaced in Porcelain, Pottery, China, etc., and colours and glazes matched to defy detection

13, PEMBRIDGE ROAD, BAYSWATER, W.

China Figures Wanted—condition immaterial

S. ALLEN & CO., 3, The Facade, CHARING CROSS, W.C.
Early Arms. — Antiques. — Curios.
Curious old Clocks and Engravings a Speciality.



WHITELEY'S ANTIQUES

Whiteley's collection of Antique Furniture is well worth a careful inspection, as it comprises many very rare and unique pieces, all of which are marked at most reasonable prices

Some extraordinary Bargains in Old English Furniture are now on view in Whiteley's Galleries much below usual prices

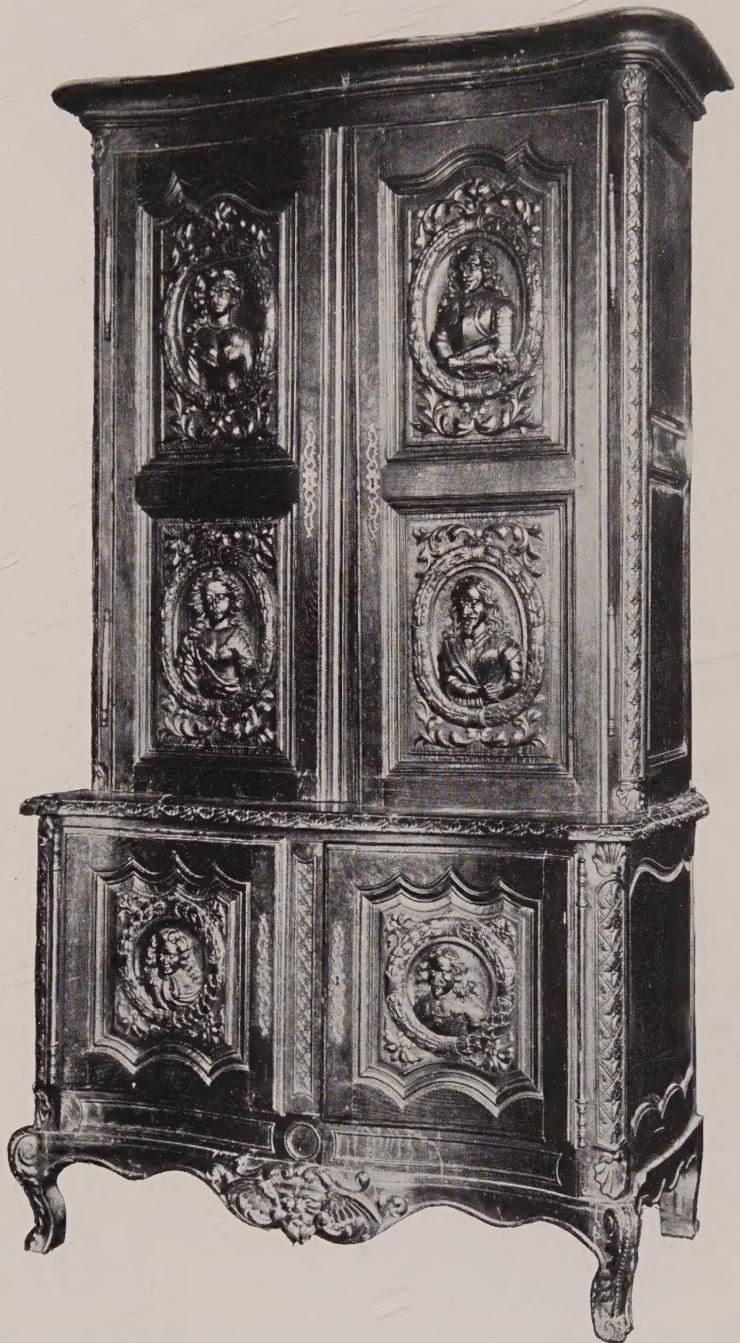
YOU MAY FURNISH OUT OF INCOME AT WHITELEYS

All goods are supplied at the marked cash prices. A deposit of 10 per cent. of the total purchase is required, and payment of the balance may be extended over a period of one, two or three years, according to the value of the goods selected. The only addition to the net cash price is interest at the rate of 5 per cent. per annum on the outstanding monthly balances.

An example—

Goods selected at cash prices	£200. 0. 0
Deposit at one-tenth of total value ..	£20. 0. 0
Thirty-six Monthly Payments of £5. 7. 9	£195. 19. 0
The amount of interest is only	£215. 19. 0
for three years	

Very fine old double Cabinet, principally constructed of oak, now a medium brown shade. The carvings are particularly fine, and represent busts enclosed in a medallion of oak leaves and acorns. It is offered in its present condition, which is good, at the very low price of **£45. 0. 0.**, and is probably worth a very great deal more. It is of imposing size, width 4 ft. 11 in., height 9 ft. A very fine piece of Furniture indeed.



Wm. WHITELEY Ltd., Queen's Rd., London, W.

BY SPECIAL APPOINTMENT TO H.M. THE KING

The Connoisseur

THE CONNOISSEUR

Editorial, Advertisement, and Publishing Offices: Hanover Buildings,
35-39, Maddox Street, W.

TEL. No. 7995 GERRARD.

TELEGRAMS—NOVEDAD REG.

CABLES—NOVEDAD, ENGLAND.

CONTENTS.

VOL. XLI.

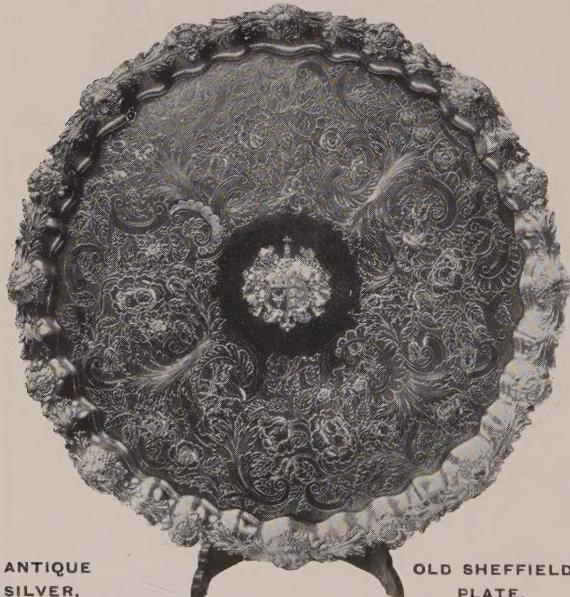
February, 1915.

No. CLXII.

	PAGE
SOME UNPUBLISHED LAWRENCE PORTRAITS. By W. ROBERTS. (With six illustrations) -	63
THE COLOURS OF PEWTER. By EUGENE DE FOREST. (With eight illustrations) - - -	71
ENGLISH TAPESTRY. By RONALD CLOWES. (With five illustrations) - - - - -	81

[Continued on page VI.]

Lambert, Silversmiths
TO H.M. THE KING.
Goldsmiths and Jewellers,
COVENTRY ST., PICCADILLY, LONDON, W.



ANTIQUE
SILVER.

OLD SHEFFIELD
PLATE.

OLD SHEFFIELD TRAY, 22½ IN.

A large and unique selection of Table, Decorative
and Ecclesiastical Silver and Silver-Gilt Plate.

OLD PLATE AND JEWELS BOUGHT OR EXCHANGED.

February, 1915.—No. clxii.

Telegraphic Address:

"Kleinbergé, Paris"

"Sperberge, New York"

Telephone: 288-72

Established 1848

F. KLEINBERGER
PARIS,

9 rue de l'Echelle

NEW YORK BRANCH:

709, Fifth Avenue

First-class
Old Paintings

Speciality:

Dutch and Flemish Schools :: ::

High-class Primitives of all Schools

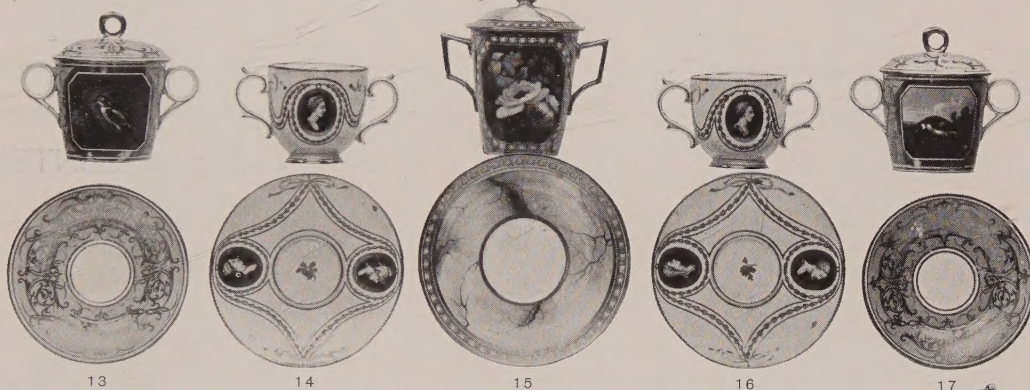
STONER & EVANS

Telegrams:
"Talofa, London"

FINE ART GALLERIES

Telephone:
6658 Gerrard

3, King Street, St. James's Square, LONDON, S.W.



WORCESTER—1, CRESCENT, £14. 2, SQUARE, £5 5s. 3, SQUARE, £20. 4, CRESCENT, £5 4s. 6d. 5, CHINESE MARK, £9 9s. 6, CRESCENT, £10 10s. 7, CROSSED SWORDS, £4. 8, CRESCENT, £7 10s. 9, CROSSED SWORDS, £6. 10, £4. 15, BARR, FLIGHT & BARR, £6 10s. 13 AND 17, CHAMBERLAIN, £14. SWANSEA—23, £14. CHELSEA, ALL GOLD ANCHOR—14, £12 5s. 16, £12 5s. 18, £10 10s. 19, £15 4s. 6d. 20, £15 4s. 6d. DERBY-CHELSEA—21, ANCHOR AND D ENTWINED IN GOLD, £28 15s. LONGTON HALL—11, £7. DERBY—22, CROWN, &c., IN RED, £2. BRISTOL—12, CROSS AND 10 IN BLUE, £8 10s.

NOTICE.—We have pleasure in offering the above selection to readers of "The Connoisseur" at cost price plus 5%.

1—We undertake to devote 10% of the proceeds to "The Daily Telegraph" Belgian Refugee Fund. For example, if No. 1 is purchased at £14 plus 5%—£14 14s.—we shall pay over to the Fund £1 9s. 5d.

2—We will give the whole of the proceeds of the first sale to the Fund, plus 5%.

3—The above offer will be withdrawn on the publication of the next issue.

4—The money is duly acknowledged in the columns of "The Daily Telegraph," and purchasers' names will be given if so desired. See issues of "The Daily Telegraph," Nov. 27th, Dec. 10th, and Jan. 18th.

THE ILLUSTRATED BOOK OF THE EXHIBITION OF OLD ENGLISH PORCELAIN, CONTAINING 32 PLATES, ROYAL QUARTO, 25s. NETT.

SPECIALITY.—Choicest examples of Old English Porcelain and Pottery. Collections valued, arranged, or purchased.

CONTENTS—continued from Page IV.

	PAGE
FUDDLING CUPS AND PUZZLE JUGS. By A. E. REVEIRS-HOPKINS. (With four illustrations)	88
NOTES AND QUERIES - - - - -	93
NOTES. (With nine illustrations) - - - - -	94
THE CONNOISSEUR BOOKSHELF. (With two illustrations) - - - - -	103
CURRENT ART NOTES. (With two illustrations) - - - - -	109
ANSWERS TO CORRESPONDENTS - - - - -	115
HERALDIC CORRESPONDENCE - - - - -	118

[Continued on page VIII.]

The Connoisseur's Choice



**REAL
DEVONSHIRE
VIOLETS**

SCENT
2/-, 3/6, 5/-, 6/6

Distinguished for its subtle
and elusive emanations—
exactly reproducing the
delicate charm of the violet

This elusive scent has been fixed with
absolute fidelity, giving the true odour
of a bed of fresh growing violets

Sold
only
by

Boots

Chief London Branch:

182 Regent Street

W.

Boots Cash Chemists (Southern) Ltd.

VALUATIONS OF THE CONTENTS
OF HOUSES FOR
INSURANCE PURPOSES

are essential to the making of proper claims should
a fire or burglary occur, and now is the occasion
to have the work carried out. Owing to the
present state of affairs, and to KEEP EMPLOYED
THEIR LARGE PERMANENT STAFF OF VALUERS,

Hampton & Sons

are prepared to undertake this work on

Specially Advantageous Terms

and to suit their clients' convenience in the payment
of the fees for same,

NOT RENDERING THEIR ACCOUNT, UNLESS
REQUIRED, UNTIL PEACE IS DECLARED

HAMPTON & SONS, VALUERS AND
AUCTIONEERS

3, COCKSPUR STREET, S.W.

The Connoisseur

ESTABLISHED 1760

W. WILLIAMSON & SONS

OLD ENGLISH
FURNITURE GALLERIES

GUILDFORD
SURREY



A substantial allowance for cash will be made
during the depression consequent upon the war

W. WILLIAMSON & SONS, GUILDFORD

Open Saturday
Half-day Wednesday

TELEPHONE No. 19

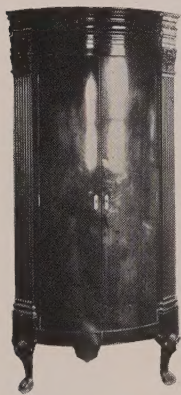
28 miles from London
Vans Deliver Free

VII.

CONTENTS—continued from Page VI.


PLATES.

PORTRAIT OF A LADY. (Artist Unknown)	- - - - -	Frontispiece
PORTRAIT OF A GENTLEMAN. (Artist Unknown)	- - - - -	page 75
ECHO. By HERZIG	- - - - -	„ 89
THE VIRGIN WITH DONORS. By VAN DYCK	- - - - -	„ 101
LADY CHARLOTTE HILL. By DANIEL GARDNER	- - - - -	on Cover



Mahogany Corner Cupboard, solid doors with broad fluted pilasters and carved capitals, supported on cabriole legs.

Macfarlane & Smith
DECORATORS
188, W. Regent Street
N.E. Corner Blythswood Square
GLASGOW



Whether you live in a Castle or a flat

The 'OXFORD' Sectional Bookcase

will be found the most satisfactory solution of the book-housing problem. An elegant piece of furniture in itself, it has no unsightly metal bands, rollers or felt strips, and is the only sectional bookcase which does not give an 'Office' appearance to a room. No deal or common wood is used in any part of it. Write for booklet, post free from the Inventors and Makers:

WILLIAM BAKER & Co.,
Library Specialists, OXFORD.
Established over 100 years.

As an elegant piece of furniture it would grace any room.

JAMES RIMELL & SON
Book and Printsellers,

53, SHAFTESBURY AVENUE, W. **LONDON**
and 39, DUKE STREET, ST. JAMES', S.W.

CATALOGUES OF BOOKS AND ENGRAVINGS
FREQUENTLY ISSUED. Post free on application.

No. 236. Books on the Fine Arts. 1361 items.
No. 237. Engraved British Portraits, Part I. (A to F).
885 items.

BOOKS AND ENGRAVINGS BOUGHT OR EXCHANGED. :: VALUATIONS MADE.

February, 1915.—No. clxii.

Every Visitor to
GLOUCESTER
should call at
The Old Curiosity Shop
NORTHGATE STREET

Immense Stock to select from

LEA & Co.
Proprietors

TELEPHONE 267



Old Carved Oak Bedstead,
£45 0 0 Carriage paid



The Comfort of GOOD LIGHT

In electric light you have the most efficient, cleanly, cheerful and artistic illuminant, but to get the very best from it you must use THE RIGHT LAMP, and on this depends — the entire success of your lighting. —

OSRAM

DRAWN WIRE LAMPS

are the perfect illuminant for every home. They give a brilliant, steady, unwavering light, they last for a remarkable length of time, and, best of all, they consume the least possible current.

Osram Lamps are made at Hammersmith, London, W., and can be obtained from all leading Electricians, Ironmongers & Stores.



FENTON & SONS,

11, New Oxford Street,
LONDON

(ESTABLISHED 1880),

HAVE a Large Collection of
OLD ENGLISH & FOREIGN

Arms & Armour,

Antique China, Furniture,
Metal-work, Carved Oak,
Curiosities and Antiquities
of all kinds.



11, New Oxford Street (Near Mudie's Library
and the British Museum)

OLD HORN and TORTOISESHELL



LAW, FOULSHAM & COLE, 7, South Molton St.

Two minutes' walk from Bond Street Tube Station, London, W.

A large collection of old English Furniture, Pottery, Porcelain, and Glass marked in plain figures at moderate prices, and guaranteed genuine. Perfect Specimens only.

Inexpensive Raised Lacquered Furniture



Beautifully finished
Settee, 3 ft. long,
in Silk Brocade.
£3 : 17 : 6



Quaint Writing Table,
2 ft. 6 in. x 1 ft. 10 in.
£3 : 10 : 0



Chinese Chippendale in Silk Brocade
6 Small, **£4 : 10 : 0** each 2 Arms, **£5 : 18 : 6** each

BARKERS

John Barker & Co Ltd

Kensington W

BEAUTIFUL BOOKS

Profusely Illustrated :: :: Issued by The Connoisseur

MATTHEW WILLIAM PETERS, R.A.

By LADY VICTORIA MANNERS Cloth only, 10/6 net.

HISTORY OF THE SPUR

By C. DE LACY LACY 10/6 net.

SIR HENRY RAE BURN, R.A.

By JAMES GREIG Cloth, 7/6, Paper, 5/- net.

GEORGE MORLAND

By J. T. HERBERT BAILY Cloth, 7/6, Paper, 5/- net.

FRANCESCO BARTOLOZZI

By J. T. HERBERT BAILY Cloth, 7/6, (Paper, 4/- net.)
Slightly damaged

FRANCOIS BOUCHER

By HALDANE MACFALL Cloth, 7/6, Paper, 5/- net.

FRANCIS WHEATLEY, R.A. (Containing 11 of "The Cries

By WILLIAM ROBERTS of London," in colour)
Cloth, 7/6, Paper, 5/- net.

JAMES WARD, R.A.

By C. REGLD. GRUNDY Cloth, 7/6, Paper, 5/- net.

JOHN DOWNMAN, A.R.A.

By G. C. WILLIAMSON, Litt. D. Paper, 5/- net.

From all Booksellers or Newsagents : or, if 4d. is enclosed for Postage, from the Publishers,

THE CONNOISSEUR, Hanover Buildings, 35 to 39 Maddox Street, London, W.

Charming Old Cameos, Antique Watches, and Watch-cocks are fascinating Works of Art of bygone days.



At Cameo Corner one can inspect the largest collection in the world, at inexpensive prices.

Collections or single specimens bought, sold, or exchanged.

Please write for beautifully illustrated Booklet (containing also Price List) on

"Cameos and Inspiration Jewellery," 1/-, by

EDWARD GOOD, Cameo Corner
1, NEW OXFORD STREET, LONDON

SELECTIONS SENT ON APPROVAL



BRACCO,

Napoleon House,

1c, King Street, St. James's, S.W.

DEALER IN ANTIQUES, CHINESE PORCELAINS,
BRONZES AND PAINTINGS.

February, 1915.—No. clxii.

INDEX & TITLE PAGE TO VOLUME 40

of

THE CONNOISSEUR

Now on Sale

Sixpence Nett

All the previous indexes for
Volumes 1 to 39 can also be
obtained at the same price

From any Bookseller or Newsagent
or post free from the Publishers,
35-39 Maddox Street, London, W.

ANTIQUE FURNITURE for the Home.
Price List of genuine old Bureaux, Chests, Chippendale Chairs, Dressers, Quaint Tables and Settles from JAMES W. PARTRIDGE, The Bank, Alvechurch, Worcestershire.

THE CITY OF CHURCHES—BRISTOL

Superb stock of fine Antiques, and any article REPRODUCED from the original examples at cost of modern manufacture only.

WOOD & HEMMONS

Established in the Georgian age.

FIRE-BACKS ♦ ♦ FIRE-DOGS

Photos. Trade Supplied. CHAS. WAYTE, EDENBRIDGE, KENT

OLD OAK IN LAKELAND—The home of Ruskin and of the Poets Coleridge, Southey, and Wordsworth.

FOR SALE.—Fine Old Jacobean Cabinets, Chests, Tables, Chairs, Settles, Dressers, Wardrobes, etc.

W. H. MAWSON, 13 & 15 Lake Rd., Keswick, Cumberland.

BRADY & SONS

Established over 50 years.
Telephone 3929.

8, UPPER LIFFEY STREET, DUBLIN

Fine pieces of Eighteenth Century English and Irish Furniture of unquestionable authenticity.

E. A. JOHNSON

ANTIQUES

49 MUSEUM STREET,
New Oxford Street, W.C.
Telephone No. Gerrard 8934

— VALUATIONS —

Large double Gate-Leg Oak Table.
Old Oak Corner Cupboard. Old Italian Cabinet, inlaid pearl and ivory. Fine Old Waterford Glass. Specimen pieces of Famille Verte and Rose and Blue and White Chinese Porcelain.

KATE FRESCO, 68, Lincoln's Inn Fields, W.C.

The finest collection in London of Blue and White and Coloured OLD DELFT TILES. Also a large quantity of Old Oak Panelling. Fine Old Nankin Porcelain, English Pottery, Worcester, Delft Ware, Glass, Brassware, &c., &c. Special: Fine Collection of Old Glass. Enquiries.

ANTIQUE PEWTER.

We specialise in Old Pewter, and invite Collectors to write us for Photographs and Descriptive List of pieces in stock, issued periodically.

H. & A. KIMBELL,

182, Aldersgate Street, London, E.C.

S. G. FENTON

Dealer in Works of Art and Antiques, War Medals, Military Relics, &c.

FOR SALE.—A fine Portrait of Washington, attributed to Stuart. Collections of China, Pottery, Arms, Ethnographical and Prehistoric Objects, War Medals, &c., arranged and catalogued.

33 Cranbourn Street

OPPOSITE LEICESTER SQUARE TUBE STATION

London, W.C.

ANTIQUES IN GLASGOW

E. FOUNTAINE-BRODIE has several Showrooms in which is displayed an interesting collection of

Antique Furniture, China, Brass, Pewter, Silver, Sheffield Plate, Jewellery, & Lace.

AT . . .

286 & 288, Renfrew Street, Charing Cross.

Branch for Decoration:—254, Woodlands Road.

LONDON BRANCH:

"The Neuk," 26, Portugal Street,
Lincoln's Inn Fields, London, W.C.

FORRIGN AGENCY:

Calle Libertad 1249,
Buenos Aires, The Argentine.

G. GUERIN

DEALER AND BUYER OF Genuine

Old Prints in Colours, Engravings, Etchings, Old Japanese Prints, Illustrated Books, Oil Paintings, Water Colours, Drawings, French and English Miniatures, Rare Stamps, Old Chinese Porcelain, and all Curios.

SHOWROOMS OPEN 1 TO 5 P.M., MONDAY,
TUESDAY, WEDNESDAY, AND THURSDAY.

18, REDCLIFFE RD., KENSINGTON, S.W.

GOODS SENT ON APPROVAL TO ALL PARTS.

ALBERT GOLD

POTTERS BAR

MIDDLESEX

Telephone 25 Pottery Bar

Genuine Antique Furniture. A

set of 7 Carved Chippendale Chairs, each one in original condition. Price £40. Also several interesting Walnut pieces



Our Specialities are:

OLD ENGLISH PORCELAIN,

SILVER AND

SHEFFIELD PLATE,

OLD SEVRES PORCELAIN,

OLD ORIENTAL PORCELAIN

W. J. MCCOY & SONS, LTD.

BELFAST.

Dealers in Antiques, Old Prints, &c.

— Genuine Examples always on hand. —

POWELL & POWELL LTD

18 OLD BOND STREET

BATH

THE ANTIQUE GALLERIES

V. W. RIGDON

34 HANWAY STREET, W.
Opposite Tube Station, Tottenham Court Road

ANTIQUES

INSPECTION
CORDIALLY
INVITED

SPECIAL NOTICE

AN Enquiry Department is conducted by THE CONNOISSEUR to assist readers to obtain reliable information regarding all subjects of interest to the collector. Queries may be sent upon the enquiry coupon which is printed upon the following page, and replies will either be inserted free of charge in the magazine in order of rotation, or sent direct per return of post for a small fee. Expert opinions can be given as to the value and origin of any objects that are sent to us, for a reasonable charge, and arrangements can be made with authoritative experts to inspect collections in the country upon very favourable terms. As far as possible, objects sent to us will be returned within a day or two of receipt, together with expert's opinion. Pictures and drawings, however, are only examined at our offices at longer intervals, but at least twice a month, and they will be returned as soon as possible. Special attention is called to our "Notes and Queries" page, upon which questions difficult of elucidation are printed in order that our readers may assist in solving them. Photographs of pictures for identification will be inserted on this page if a fee of half-a-guinea is paid to cover cost of making block, etc. Information so obtained could be sent by post or inserted in a subsequent issue. All communications and goods relating to the Enquiry Department should be addressed to the Enquiry Manager, The Connoisseur, Hanover Buildings, 35 to 39, Maddox Street, London, W. Tel. No. 7995 Gerrard.

SEE FOLLOWING PAGE FOR ENQUIRY COUPON.



THE SIX ALLIES
for the protection
of our Homes and Health.
WRIGHT'S Coal Tar Soap Protects from Infection. *4d Per Tablet.*

Prof. L. Grassi
 5 Via della Scala
Florence

IMPORTANT COLLECTION OF
 ANTIQUITIES IN
 PICTURES, BRONZES, AND SCULPTURE

Ruskin Pottery is produced and can
 be obtained from the
 Originator, W. HOWSON TAYLOR, Smethwick,
 near Birmingham, England.

LOT MAGNIFICENT GILT CARVINGS, interior Mansion, early
 Empire period fine Gilt Mantelpieces and Mirrors, etc. Also Interior
 of a Shropshire Church: The fine Carvings, Seats, Panelling, fine
 Altar Table, and two fine 12-ft. Stained Glass Windows. Photographs.
 GOUGH, 61, Abbey Foregate, SHREWSBURY

STAMPS Our Catalogue gives prices for British Colonial Stamps
 from 1d. to £50 each. Sets, 6d. to £14. Packets, 2s.
 to £225 each. Post free. Bridger & Kay, 71, Fleet St., London, E.C.

GORKHA and SIKH WEAPONS, genuine old specimens,
 for sale, cheap. Fine decoration.—77, Brixton Hill, London.

UNRESTORED BOOKCASES, TABLES, CHAIRS,
ANTIQUES WARDROBES, MIRRORS, &c.
 Genuine Antiques of all kinds —
 THE BEEHIVE STORES, 71 Week St., MAIDSTONE
 — Trade Supplied —

OLD LACQUER RESTORED
 Grandfather Clocks, Chinese Cabinets, &c.
CHINESE DECORATIONS
 Wall Panels, &c. 'Phone—North 2010
 W. BRADWELL, Studio, 116 BRECKNOCK ROAD, N.

REFERENCE NO.

For Office use only.

ANSWERS TO CORRESPONDENTS.

ENQUIRY COUPON.

FEBRUARY,
 1915.

Name (state whether Mr., Mrs., or Miss)

Address in full

Subject of enquiry

Date 1915.

N.B.—FOR PARTICULARS REGARDING THE USE OF THIS COUPON SEE PRECEDING PAGE.



PORTRAIT OF A LADY

ARTIST UNKNOWN

In the possession of Sir Archibald Macdonald, Bart.





Some Unpublished Lawrence Portraits

By W. Roberts

PROBABLY no one more clearly realises the hopelessness of "finality" in the matter of pictures painted by any one particular artist than the person who compiles a *Catalogue Raisonné*. Very few artists of the first rank, ancient or modern, left a record of their work day by day or even year by year. And as it was generally regarded as unnecessary, and even derogatory, by the leading men of the Early English school to sign their pictures, the historian and biographer of a century later has to depend largely upon the records of exhibitions and private or family tradition, and such scrappy art items as the newspapers of the day published.

Except Mr.

Algernon Graves and myself, I think very few writers on art have realised the importance of the last-named source of inspiration, and only within the last few months I have found a record of half-a-dozen

portraits by Gainsborough, described whilst in his studio, and yet entirely unnoticed in any book on that artist.

Whilst both Reynolds and Romney left fairly full records of their various portraits and pictures, Lawrence did not bequeath us much aid in this respect. He has had, however, many biographers, from D. E. Williams in 1831 down to Sir Walter Armstrong in 1913. His works were, for the most part, either exhibited or engraved, or



MRS. HUTCHINSON IN THE COLLECTION OF MR. W. E. DARWIN
BY SIR THOMAS LAWRENCE, P.R.A.

both, in his lifetime ; and as he worked very much in what may be described as the limelight of his day, it was pretty well known to his friends and the public generally who were sitting to him for their portraits. But a number of these portraits were sent to their respective homes without being either exhibited or engraved, and, consequently, traces of most of them have been lost. Over thirty years ago Mr. Graves contributed a fairly exhaustive list of his works to the little volume on *Romney and Lawrence*, issued in the "Great Artists" series, the text of which was by Lord Ronald Gower, and this list was considerably amplified in the same author's monograph on Lawrence which appeared in 1900. This list is presumably the basis of the yet fuller catalogue, chiefly the work of the late Mr. Edward Dillon, which appears in Sir Walter Armstrong's new and by far the best work on Lawrence which has yet been published.

If this article were a review of Sir Walter Armstrong's book, a dozen or so important omissions and various other additions would be pointed out. But my object is to call attention to some important examples of this artist, only one or two of which have been previously recorded, and none of them illustrated. The selection has been made with a view of illustrating the various periods of the artist's career and the versatility of his brilliant talents. One of the most remarkable of these portraits, briefly mentioned in Sir Walter Armstrong's "Catalogue," is a half-figure of Mrs. Hutchinson, formerly the property of G. A. Fripp, the artist (1813-1896), obviously painted about 1820, after Lawrence had been studying the Vandycks at Genoa. It represents a widow of about thirty-five or forty years of age, the conventional widow's cap being replaced by a small veil or mantilla on the head, and a grey bow on one side ; she is in a black dress with high white lace collar and black hair, the hand holding a ribbon from which is suspended an eyeglass or locket. She wears a wedding-ring, and is seen full face. In addition to the strikingly original technique of the picture, and to the no less striking individuality of the sitter, the portrait is signed "T. L. pinxit" in the lower left-hand corner. The portrait belongs to Mr. W. E. Darwin, who purchased it from Mr. Buttery.

A similar, but much more distinctly signed and dated portrait, has quite recently come to light. It is a bust portrait, in red dress, of Madame Vestris, the actress (1797-1856), daughter of Bartolozzi, the wife first of Auguste Vestris, the dancer, and, secondly, of Charles James Mathews. Madame Vestris was painted by A. E. Chalon, J. R. Cruikshank, R. Drummond, R. J. Lane, S. Lover, and others, but the discovery of this portrait signed "T. L.," and dated

1826, is the first intimation that she was also among Lawrence's sitters. The signature and date were inscribed on the original varnish, and since the portrait came into the possession of its new owners, Messrs. Sulley, it has been carefully put in order, with the result that with the removal of the varnish and its layer of dirt the signature also disappeared. But the cleaning revealed a most attractive picture of first-rate quality, as may be seen from the accompanying illustration. Generally Madame Vestris is represented in character, but in this instance she is in ordinary dress ; probably it was painted for one or other of the various wealthy admirers, one of whom, according to some recent correspondence in the possession of a London bookseller, settled £500 a year on her.

Lawrence painted nearly every one of the many brilliant and distinguished foreigners who came to England after the battle of Waterloo. Among the women who sat to him perhaps the most famous of these were the Princess Clementine Metternich and the Princess Lieven. The story, in its way full of romance, of the portrait of the former is told in the voluminous Metternich correspondence published some years ago, whilst the beautiful sketch, as well as the finished picture, were on loan for a period of years at the Vienna Gallery. The Princess Lieven (1785-1857), wife of the Russian ambassador to England, was another famous sitter of whom Lawrence painted several pictures, one of which, unfinished, is in the National Gallery, whence it came with the Peel pictures. In the introduction to M. Jean Hanoteau's *Lettres de Prince de Metternich à la Comtesse de Lieven*, 1818-19, published in Paris in 1909, an ungallant member of the French Institute describes the Princess's nose as "un peu fort, les oreilles énormes, le cou trop long, la bouche disgracieuse," but admits that "l'ensemble est fin et spirituel." These idiosyncrasies are toned down in the Earl de Montalt picture here reproduced—a beautiful example of Lawrence painted about 1815, possibly a little earlier, when this remarkable woman (a political *intrigante* of the most pronounced type) was on the threshold of her brilliant career. It is one of the most spontaneous portraits by Lawrence at this period, begun and finished at fever heat whilst the inspiration still animated the artist to produce a living portrait. A smile hovers around the mouth, and the eyes manifest a penetration which rendered her an ideal person for the very difficult and delicate part which she performed. The black hair bound with a golden ribbon, the low white dress, and the intensely intellectual face set in a bluish background, form a piquant picture which would give "tone" to any collection, public or private.

Of his many transcripts of child-life it may be



MADAME VESTRIS, 1826

BY SIR THOMAS LAWRENCE, P.R.A.

[BY PERMISSION OF MESSRS. SULLEY

doubted if any has proved so popular as the group so widely known and so often reproduced under the title of "Nature." The two children were Emily and Laura Anne (the latter died unmarried on August 10th, 1894, and the former died at a great age some twelve years ago, one of Lawrence's last surviving sitters), daughters of Charles Biggs Calmady, of Langdon Hall, Devon, and members of a family whose ancestors were established in Cornwall at the beginning of the fifteenth century. We know from D. E. Williams's *Life* of the artist, published in 1831, that Lawrence was so anxious to paint the children that he undertook to do so at a reduced fee, saying: "Well, we must say one hundred and fifty pounds for merely two little heads in a circle and some sky." He set to work with zeal and pleasure: "the children caught his amiable humour, and played with him as with *la bonne nourrice*. . . . Having fed the children with their dinner as they sat on his knees, he drew to the table to take his luncheon; but when he rose, to his surprise he found the child had got hold of his palette and paints, and with her hands had daubed her face in a ludicrous manner. When Mrs. Calmady entered the room she was surprised, until she knew the cause, to find Sir Thomas and his servant busily employed, not in painting, but in washing the child. . . . When the painting was finished, Sir Thomas declared: 'This is my best picture. I have no hesitation in saying so—my best picture of the kind, quite—one of the few I should wish hereafter to be known by.'"

Through the courtesy of Mr. George Greenwood, M.P., we are allowed to print for the first time a most interesting letter respecting a final sitting for the picture. It is dated "Russell Square, Tuesday morning" [March 23rd, 1824], and is as follows:—

"MY DEAR MADAM,

"I should have been most happy to avail myself of the opportunity given me, by your stay, for another sitting from my sweet subjects, but for a long engagement at Buckingham House, which renders the disposal of the remainder of the day uncertain. If I did not encroach too much on your time to-morrow, and hazard your return to the country at a sufficiently early hour, I would ask to see you with the children at half-past ten o'clock. As, however, another sitting is not of sufficient importance to justify inconvenience to you and disappointment to Mr. Calmady, I leave the decision to yourself and Mr. Greenwood. Only let me have the pleasure to see your answer on my return to-day.

"Believe me to be, my dear madam,

"Your oblig'd and faithful servant,

"THOS. LAWRENCE."

The Mr. Greenwood mentioned in the foregoing letter was Mrs. Calmady's brother, the late John Greenwood, Q.C., of the Western Circuit, who died in 1871. His son is the owner of the original of this letter, and often heard his father speak of how he was present at the sittings to Lawrence for this famous picture. It will be interesting to add that the youngest sister of the two children, Mrs. W. Collier, is still alive, having reached the great age of ninety-four.

The picture was exhibited at the Royal Academy in 1824, and the great sensation which it caused will be found reflected in the newspapers of the period. It was engraved by G. T. Doo in 1832, and by Samuel Cousins three years later. The picture remained in the family until 1886, when it was sold for the small sum of 1,800 gns., and is now in America.

Sir Thomas Lawrence made several preliminary sketches in oils and chalk for this famous group; and three of these were retained by him until his death. They were included in the sale of his remaining works at Messrs. Christie's on June 18th, 1831, and were respectively lots 76, 77 and 87; two were purchased by Lord C. Townshend for 195 gns. and 205 gns.—in each case a very high price at that time. Lot 76 found its way into the late Mr. Charles Wertheimer's possession, and was one of the attractions among the English pictures at the exhibition "Les Enfants" held at Bagatelle, in the Bois de Boulogne, Paris, in 1910, in the catalogue of which there is a very indifferent illustration. It is one of the most charming of Lawrence's sketches, fuller of life, vigour and graceful *abandon* than the finished picture, in which the children's curls are a trifle too formal and correct for romping infants, and in which the podgy, badly drawn upraised left hand of the younger child, seen at the back of her sister's head, is all too correctly reproduced in Cousins's beautiful mezzotint. Lawrence's original pencil sketch of the two heads was given to Mrs. Calmady, and now belongs to one of her grandsons.

Lady St. John, whose striking portrait as *Hebe* is here illustrated for the first time, sat to Hoppner as well as to Lawrence, and at almost the same period. She was Louisa, second but eldest surviving daughter of Sir Charles Boughton, of Rouse Lench. She married as her first husband, on July 16th, 1807, the thirteenth Lord St. John of Melchbourne; and secondly, in 1823, Sir John Vaughan, and lived until July, 1860. Both portraits were painted a year or so after her first marriage, and both remained at Melchbourne Park until 1913, unexhibited and practically unknown. Lawrence has idealised his subject more than Hoppner, and if the latter's portrait is more true to life, Lawrence's is at all events more in keeping with



PRINCESS LIEVEN

BY SIR THOMAS LAWRENCE, P.R.A.

[COLLECTION OF EARL DE MONTALT



THE CALMADY CHILDREN

(OIL SKETCH)

BY SIR THOMAS LAWRENCE, P.R.A.

COLLECTION OF THE LATE MR. C. J. WERTHEIMER

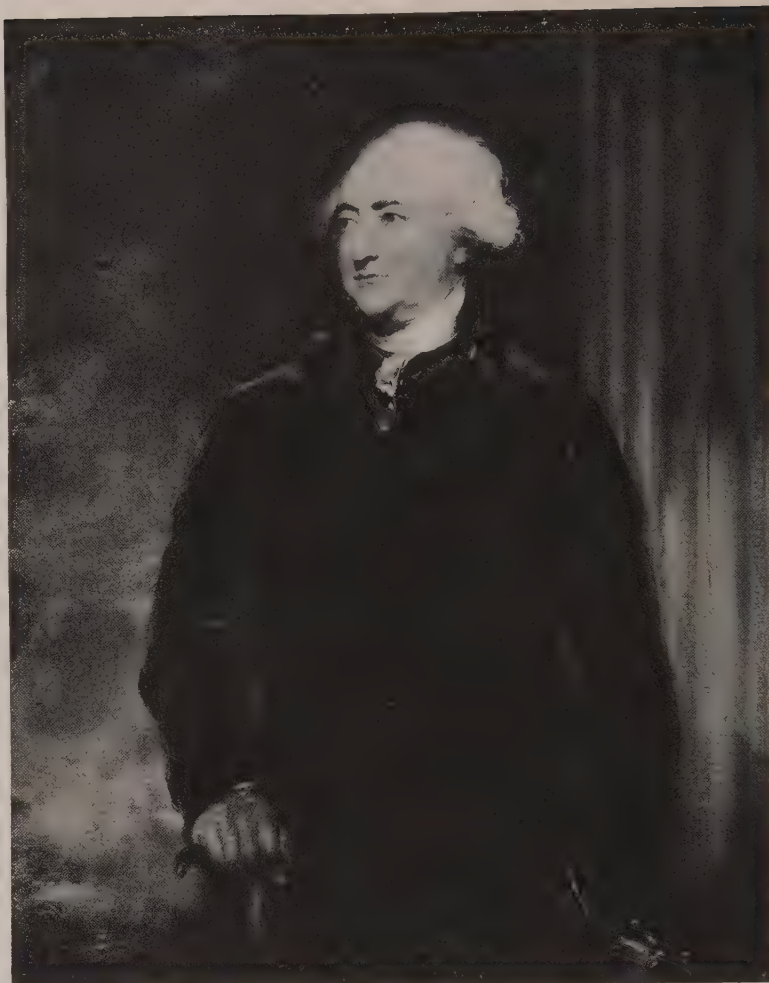


LADY ST. JOHN

BY SIR THOMAS LAWRENCE, P.R.A.

[COLLECTION OF MR. W. M'KAY

the character she is representing. One feature, a most uncommon one, is emphasised in both portraits—Lady St. John's goldenred hair. Hair fair to pronounced auburn is by no means rare in portraits by the Early English artists, but it has rarely been depicted so uncompromisingly red as in this instance. Lady St. John was undoubtedly proud of her red locks, and neither artist has sought to soften this feature down: in the Lawrence portrait the effect is



JOHN HUNTER BY SIR THOMAS LAWRENCE, P.R.A. [BY PERMISSION OF MESSRS. TOOTH

heightened by the semi-classical dress of pink muslin over white satin, which gives a reddish tinge to clouds in which the portrait is set. Altogether it is one of the most striking and attractive of Lawrence's whole-length portraits.

In the portrait of John Hunter we have a realistic picture of a prosperous city man. Mr. Hunter was an East India merchant and a director of the East India Company. He purchased the manor of More Hall or Gobions (formerly the seat of Sir Thomas More's family) at North Minns, Herts., in July, 1777,

and died there on December 16th, 1802, aged seventy-eight. Hunter's only daughter was the first wife of William Hornby, Governor of Bombay. Through the marriage of William Hornby's daughter Hannah with John Hunter's grand-nephew and heir, Thomas Holmes, Lawrence's portrait of Hunter was inherited by the Rev. G. S. L. Little, who sold it eighteen months ago.

Mention may be here made to the portrait—one of several—

which Lawrence painted of Benjamin West, P.R.A., and which is briefly described by Sir Walter Armstrong on page 169 of his book on Lawrence. This portrait, which was painted about 1810, and was engraved by H. Meyer and S. W. Reynolds, was successively inherited by West's son and grandson. The widow of the latter gave or bequeathed it to her daughter-in-law, from whom it passed to the family solicitor, Mr. Castle Smith. It was sold in Paris on June 21st, 1913, realising 35,500 francs, with 10 per cent. extra for auction charges.





The Colours of Pewter

By Eugene de Forest

A DULL day it is that shows pewter at its best—a day when the sun is hidden, when light gray clouds like smoke are scurrying across the sky, and the foliage is a-drip with a heavy mist; when the robins are jubilant because the wet has drawn to the lawn's green surface so many luscious worms. On such a day pewter sends forth to the eye the truth of its soft beauty. It is not an apostle of light. Under the brightness of the sun it stands abashed, and too often appears crude, uncovered, naked, with every dent and every blemish in bold relief.

Unlike silver, it was born to live away from the limelight, where the glare cannot drown its beauty, or emphasise its defects. Silver revels in light, and never looks so well as when, like a dame of high degree dressed for the dance, it sparkles and twinkles in the brilliance of electricity.

But give to pewter its corner on a gray afternoon,

with the sun on a journey, with the clouds, now thickening, now thinning, ever changing the light, and pewter then appears in a charming, modest dress of gray and white, like a quaker maiden on her way to meeting.

Silver is a chatterer—a very delightful one to be sure, but still a chatterer, with a ripple of words and laughter ever falling from its lips. But pewter in contrast is slow of speech, and a bit sleepy, perhaps, with a presence that is quiet and restful. And because of these attributes this gentle modesty of its nature, the music of its soft voice and the message it has to give can be heard only through an ear attuned to its moods by long years of sensitive companionship.

On one of these gray reception days of pewter you are seated, we will say, where your cumulation is disposed, primarily for the joy of your own soul, but also for the pleasure of the



NO. I.—A TALL JAPANESE TEA JAR, WITH COVER
OVIFORM
COLOURING OF SHIBUICHI GRAY, WITH SHAKUDO
MARKINGS AS OF BROKEN CLOUDS HEIGHT, 12 IN.
DIAMETER, 6 IN. DIAMETER AT BASE, $3\frac{3}{4}$ IN.

few—the very few, possibly one out of a thousand of your friends who may feel in some degree as you do anent your treasures.

Without there is the patter of a gentle rain. The sun is lost. Through the open window sifts the smell of early spring growth. Within is the pewter dimpling demurely from a hundred faces. You murmur—

“If there’s peace to be found in the world,
A heart that was humble might hope for it here.”

Quiet reigns, except for a gentle imaginative stir on the shelves, like the soft rustle of June field grasses moved by a sudden breeze. It is nearly always so when, alone, you step within the doorway. An instant’s faint impression of greeting—then it is gone. Yet as your glance rests now here, now there, you are quick enough to catch a lingering half-smile, or a furtive wink, and you chuckle with enjoyment over the message of content that comes to you from your simple but friendly specimens.

You forget that little else than shiny tin and dull lead form the basic make-up of these penates, because you recognise that the fine, curving lines of many of them have been moulded by the hand of a master artisan, while the climatic influences of past centuries have transformed their surfaces with a beauty that is soft and delicate. You pick up a small French jug, and revel in the soft “feel” of its texture. You remember when it first caught your eye in the window of that little shop in Amboise, right at the entrance to the chateau. *Enchantment!* At once you entered and asked the price. It was very reasonable, and you were ready to buy, but being under the influence of an hallucination developed by well-meaning friends that you must never accept a shopkeeper’s first price to an American, you promptly offered in return one-half. What surprise and dismay at the result! The slim, rapid-fired Frenchman tossed his hands upwards, contorted his face with a horrible grimace, and dashed madly upstairs to the second floor where he lived. Of course you rushed after him to the foot of the stairs, called him back, and paid his price. It was ignominious, to be sure, but there was nothing else to be done, for to leave behind you that jug, with its Clodion figures in alto-relievo, was not to be thought of, not for double the price.

As you muse and muse, there comes to mind a question somebody recently asked you: “What is the colour of pewter?” Just as if pewter was possessed of only one colour, like a black coat, for instance, or a white cat. “Why,” you answered, “pewter has colours many and varied—black, gray, green, brown, gold, silver, red, bronze, and, no doubt, others.”

A surprising statement, maybe, but a true one. Listen and be convinced. Its ordinary colour, as everybody knows, is a sort of subdued tin colour, or rather it ranges from this to a pearl gray, or what the French happily phrase *gris de perle*.

In extreme youth the complexion of pewter is almost brilliant, with something of the hardness of tin. From this it may shade off into a softer tint, or deepen into a still duller but perhaps richer colour, and yet be known as good pewter. Its pristine brilliancy was the state in which our ancestors preferred it, and they did yeoman labour to retain it in that condition. No housewife, with the pride of the Puritans in her soul, would have consented to her shelves of table and kitchen pewter showing aught but the most radiant polish. It was customary, therefore, not only to wash it and rub it vigorously after each meal, but also to submit it once a month, at least, to a hard scrubbing and polishing with oil, rottenstone or sand, and rushes. Then the afternoon sun as it slanted in through the kitchen windows would set those tinny rows to glimmering and shimmering with such good effect that the glow would near blind the guidman as he tramped through the kitchen to the woodshed, and thence to the barn to night-feed his live stock. There is therefore some excuse for those who contend that all antique pewter which exists to-day should be brought back to the condition in which its original owners loved to see it, and dutifully believed it must be kept. But while it is true that many specimens are the better for being so treated, it is also true that many others should never be more than carefully washed and rubbed, while still other pieces should be let entirely alone, except for an occasional gentle rubbing with a dry, soft cloth. Other treatment than this would destroy their remarkable patina, which, once removed, could not be reproduced in a lifetime.

Gris de perle, for instance, is a beautiful soft pearl

The Colours of Pewter

shading, charming to the eye, which comes only through the tranquil touch of time. No combination of metals, however cunningly devised, will of itself

example of *gris de perle*, albeit the illustration can give no conception of its colour charm. When this jar left its maker's hands, its colour was whitish and



No. II.—A PYX OF GERMAN MANUFACTURE REAR VIEW TO SHOW HINGES
DATED 1708 COLOUR GRAY WITH BLACK MARKINGS SIZE, 4½ IN.

produce it. Decades must pass, and the forces of nature have leisurely opportunity to work their mysterious influence until the pewter is—

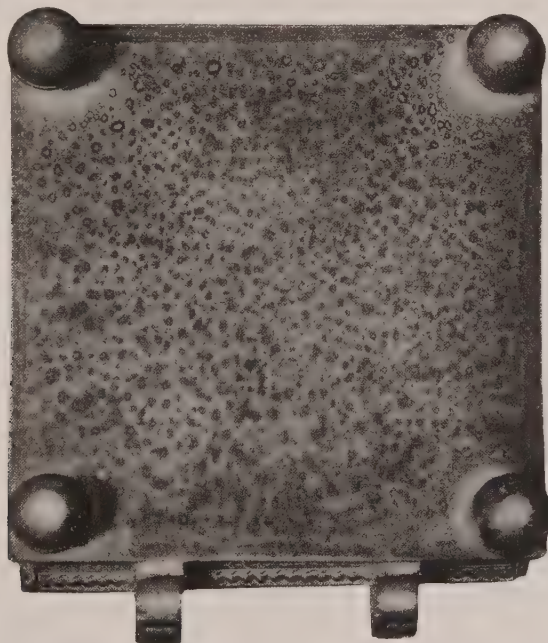
“Thus mellowed to that tender light
Which Heaven to gaudy day denies.”

To ruin this would be sacrilege.

Look now at the Japanese tea jar of such unusual form pictured in No. i.* Its surface is a beautiful

crude. The inside of the jar will, even now, attest this fact. But during its two centuries of existence, it has with great good taste entirely altered both the hue and pattern of its outer garment until to-day it would scarce be recognised by its original owner. During all this time it has probably had that extreme

* The illustrations are from specimens in the author's collection.



No. III.—VIEW OF THE SAME PYX UNDERNEATH, SHOWING THE SHAKUDO MOTTLING

care which the Orientals alone are willing to bestow upon their personal possessions. On its rounded surface, aside from a few minute scratches, there is not a blemish. As a specimen of ancient pewter it is perfect.

But the *gris de perle* colouring of this piece is slowly disappearing under a deeper shade of gray—darker and richer—sure evidence of advancing years. At present this over-colouring is in the form of delicate spots, producing an effect which, with some poetic fancy, yet with much significance, has been termed rain-stain.

Will these tiny spots in the centuries to come gradually expand and eventually merge in a mantle which will completely cover the present base colour of light gray? This is an interesting question. If they do change in this way, the resultant colour will probably be very dark, as the rain-stain is even now almost black. This dark shade is sometimes called shakudo, and the *gris de perle*, or light undercolour, shibuichi gray. The combination of the light gray body colour in this piece with the dark rain-stain, glossed over with a bright polish, has produced a beautiful tone effect, which a lover of pewter views with appreciative delight.

Now all this remarkable beauty, these tender colourings evolved through the slow ages, may be quickly and surely disposed of, and the surface of the jar reduced to nearly its original shade by the application of sand, water, and a brush. But the hand to do the deed would be the hand of a vandal.

Casual observation leads to the belief that, generally speaking, English and continental pewter has not aged as richly as the Chinese and Japanese metal ware. Its changes have not been so uniformly beautiful. Often its surface has become covered with an oxide almost as hard as iron, and disagreeably ugly. This disparity is due probably to a difference both in the alloys and in the methods used in caring for the ware; but while it might be considered a rule, there are yet some charming exceptions, of which the pyx in Nos. ii. and iii. is an excellent example. This pyx was made in Germany. It is heavily marked on the bottom with the shakudo spots. These spots appear also on the sides, but are lighter in colour, and fewer in number. On the top only scattered traces of them are to be

found. These gradations may be accounted for by the supposition that the pyx, being an altar-piece, had excellent care, but was rubbed harder and oftener on the top, which was exposed to view, than on the bottom, which was less easily seen—a practice which seems to have come down in unbroken descent to the housemaids of the present day.

Another beautiful example of colour shading in continental pewter may be seen in No. iv. The body of this well-shaped jug has developed a uniform, rich dark gray colour suffused with brown, while its surface has a fine polish with a satiny finish, and is remarkably smooth to the touch.

Specimens of pewter with such perfection of colouring as these are rare in any country, but especially so in Europe.

All these colourings of pewter surfaces, with their variety of delicate shadings, are due to the influence of the atmosphere during a long period of years on the metals in the alloys from which the articles are made. Tin is the fundamental metal in strictly pewter alloys. Without tin the alloy would not be pewter.* Combined with the tin there may be lead in varying quantities, or in place of the lead there may be copper, or all three metals may be used. Sometimes a little antimony or zinc is added. The Chinese and Japanese are thought by some to have used more or less gold and silver in their pewter alloys, but there is little authority for such a statement at present, as no full and careful analyses of their alloys have as yet been made, or, if made, not published. Perhaps enough has been said, however, to indicate that from such a variety of metals many shadings and colourings must in time emerge.

Golden sub-tones sometimes appear due to the presence of copper or brass. These golden sub-tones are remarkable in that they seem to lie underneath the shibuichi gray and the shakudo, and to pulse their way through these duller colourings solely by reason of their greater luminosity. "A suggestion of intercepted, but not remote sunshine."

A rugged old Chinese tea jar is shown in No. v. made by Suzuya Niyemon, that is, Niyemon the

* Reference is made here to European and English pewter, and not to the Chinese and Japanese metal ware.



PORTRAIT OF A GENTLEMAN

ARTIST UNKNOWN

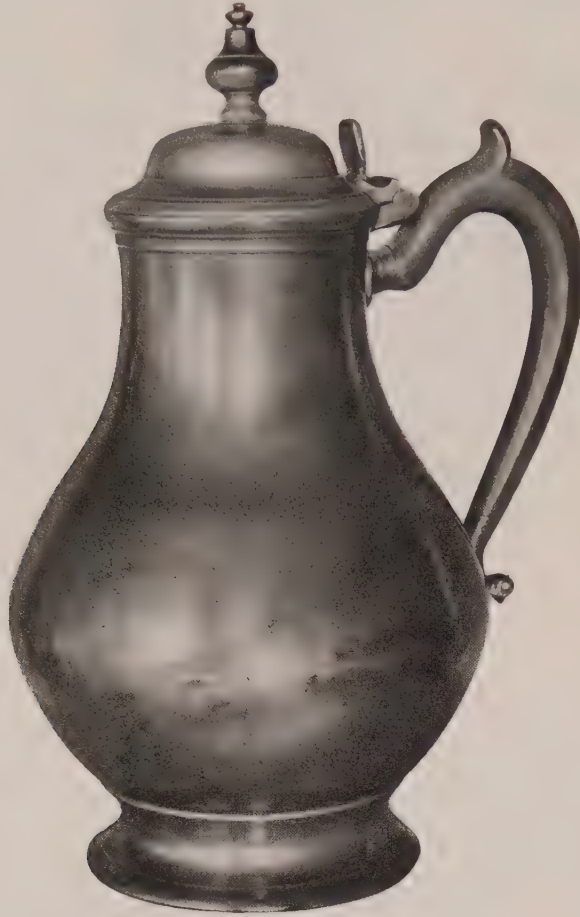
in the possession of Sir Archibald Macdonald, Bart.



The Colours of Pewter

pewter-maker. It has probably seen about three hundred years of a service that was sometimes far from gentle, as its battered sides give good evidence.

golden sub-tones. Rare colourings these, high-wrought, and not to be found elsewhere in all the world than in the ancient pewter of Chinese or Japanese make,



NO. IV.—A WELL-FORMED JUG OF GOOD TYPE, EUROPEAN MANUFACTURE
THE GENERAL COLOURING IS A DELICATE BROWNISH GRAY HEIGHT, 12 IN.

Nevertheless, in general it has had just the kind of care needful for bringing to the surface its innate beauty. It has probably never been washed, much less scrubbed, but has been handled a thousand times, and wiped almost daily with soft cloths. The general tone of its body colour is a rich, soft gray, such as may be found in the plumage of certain doves. Lighter in some places, but deepening strongly in others, a charming effect is produced of small dark clouds swimming in a gray sky. Scattered over the surface are raised age blisters, dark in colour, almost black, like beauty spots on the olive-coloured cheek of a Spanish dancer.

Seemingly under the surface, yet shining through it, like the sun on a murky day making its presence felt through the gray, cloudy sky, are the beautiful

unless, perchance, there be unknown specimens hidden away in the homes of India and Persia.

In studying these specimens of Oriental metal ware, one impression made upon the mind is that when dealing with alloys like those in Nos. i. and v., Nature in arranging her decorations pursued a well-defined policy. The original colour of both specimens when handed to her by man was, perhaps, a few shades away from the crude brilliance of pure tin. After working over it for a hundred years or so, the great artist succeeded in subduing this garish effect to the soft and alluring pearl gray. But not content with this, she now begun to add here and there little polka dots, later deepening these into a colour almost black. Another century was thus consumed, at the end of which she presented to our admiring view her

wonderful rain-stain effect. But she had at her command resources even greater than these, and calling them to her aid, she now proceeded to glorify her

belief in the latter, because of the rich plumpness of the stomach, which gives evidence that its owner has been well supplied from the granary of Circe; and



NO. V.—LARGE CHINESE TEA JAR COLOURINGS OF GRAY AND BRONZE GOLD
HEIGHT, 12 IN. ; DIAMETER, 9 IN. ; DIAMETER OF BASE, 4 IN.

work—to suffuse the surface with light by flowing under it those remarkable golden sub-tones.

The tea jar in No. i. shows the rain-stain effect splendidly, while the golden tones are very, very faint; but on the jar in No. v., which is perhaps a hundred years older, the conditions are just reversed—the rain-stain design is merged into the cloud effect, while the golden sunset tones are notably strong. The difference in the alloy of the two specimens predetermined the diversity in their colourings.

Picking up the thread of these facts, it will be seen that there was a regular progression, first from early tin colour to pearl gray; that then came the addition of little spots, which later deepened and multiplied into the rain-stain, and that finally the surface began to take on the golden tinge. Whether the work is now complete, or there are other changes to come, is a query to be answered only by later generations than ours.

On the top of a wonderful pewter vase (No. vi.) there sits the contemplative figure of a Chinese wise-man or a Chinese god. Inclination is rather toward

every one knows that the surest way to the favour of a god is through his stomach. Was ever seen a thin Chinese god? Although he has sat there cross-legged for two hundred years or more—and Heaven grant such gods freedom from rheumatism—it is likely that he was never aware of the rare charm of his throne in the grace of its lines and the excellence of its form. But may we not admit his ability to appreciate the remarkably beautiful and interesting change which has taken place in the colouring of his surroundings, since to some extent this change has occurred right under his very eyes—dreamy and god-like. This colouring is certainly interesting, if only in its difference from that of the objects already described. Here there is no shibuichi gray, no rain-stain, no shakudo, nor cloud effects, and not a trace of the golden sub-tones. Instead, the general tone of the vase is olive, with a slight diffusion of green. That is the first stage in its development from the virgin pewter colour. The second stage is now well advanced, and shows an olive yellow darkening into a rich olive brown. It is possible that this dark

The Colours of Pewter

brown will eventually cover the entire vase. If so, the little god on his throne will sometime know.

The curious-looking vase (Nos. vii. and viii.) which,

to the skin of an alligator. Later this skin peeled off in places, leaving the smooth surface of the pewter, which in turn has become coloured to a rich shiny



NO. VI.—CHINESE FLUTED VASE
GENERAL COLOURING OLIVE BROWN

TEMPLE FORM AND OVERHANGING COVER
HEIGHT, $19\frac{1}{2}$ IN. ; DIAMETER, $12\frac{3}{4}$ IN.

during its battle for life, has lost its side arms, and on the top of which alertly perches a strange-looking creature known as a sacred animal, a being which floats leisurely down on to this sphere once in a thousand years or so, bringing happiness and good luck to all who follow its teachings, is an example of still another scheme of colour. The entire surface has been, and still is, largely covered with a heavy corrosion in very dark brown, merging into shakudo black. During the working out of this process, the vase was evidently for a long period buried in the earth. After a time this corrosion began to crack, making an effect similar

bronze on the older portions, and to a tarnished silver on those parts that did not peel until a later period. It is quite possible to successfully trace these changes in the surface. The bronze colouring and the powdering of light green noticeable here and there over the surface are directly due to the action of the elements on the copper in the alloy. In like manner an article made of bronze alloy, which is largely copper, when buried in the earth, produces finally those rich green colourings which add so largely to the beauty and æsthetic value of ancient bronzes.



NO. VII.—LARGE CHINESE GLOBULAR VASE WITH COVER
COLOURINGS OF BROWN, BLACK AND GREEN
HEIGHT, 12 IN. ; DIAMETER, 10½ IN.



NO. VIII.—ANOTHER VIEW, SHOWING WHERE AT DIFFERENT
PERIODS THE CRUST HAS SCALED OFF
ONE SCAR HAS BRONZED, THE OTHER HAS SILVERED

It is here, at this very point, when your mind is made up to write for a thousand years that some subtle but compelling influence reminds you that the limit is reached.

The mist has deepened. Twilight shadows are moving in. The pewter is fast losing its form, and only its high lights are visible in the dusk. Through the doors that open out into the near garden come

the good-night twitterings of a flock of goldfinches flitting among the leafy branches of a linden tree. There is no ripple on the limpid surface of the lily pool. On its edge is a grosbeak with throat of rose hue daintily sipping his nightcap. The goldfish have sunk to the bottom to stay until morning. All nature speaks of a day's work done. It is time to doze and to dream.



Miscellaneous

English Tapestry*

By Ronald Clowes

By studying the records of English life and history, one discovers that many crafts which are thought to be comparatively recent introductions into the country really flourished in the earliest times. Among these is tapestry weaving. Everyone knows of the Mortlake factory, which produced fine specimens of tapestry during the Stuart era; most people, too, have heard of the factory established by William Sheldon at Barcheston in the reign of Henry VIII.; but there are few who realise that English tapestry weaving flourished certainly long before the Norman Conquest, and may probably date back to the time of the Roman occupation.

The history of the craft up to the end of the eighteenth century is set forth with painstaking research

in Mr. W. G. Thomson's *Tapestry Weaving in England*. He has gleaned his material from many sources. There are extracts from Norse sagas, wardrobe papers of English kings, court records, and inventories of the royal palaces, with the result that one can gather a good idea of the long-perished productions of the early English looms, as well as those of a later date, which have survived.

There is a difficulty in determining whether some of these earlier productions were true tapestry or not. Mr. Thomson defines tapestry, in the strict sense of the term, as "a hand-woven material of ribbed surface

* *Tapestry Weaving in England*, by W. G. Thomson. (B. T. Batsford, Limited.)



THE PRODIGAL SON

MORTLAKE TAPESTRY PANEL

resembling rep, but into which the design is woven during manufacture, so that it forms an integral part of the textile." This may be accepted as accurate; but the term was formerly applied to wall-hangings generally, and at the present time is popularly extended to materials which resemble true tapestry, or can be used for the same purposes. In the interests of clearness and correctness, the author is wise in adhering to a definition which is based on the structure of the fabric, instead of the functions to which it is applied, even though, by doing so, he eliminates from the scope of his survey several historic pieces of needlework which are widely known as tapestries.

True tapestry has existed almost from prehistoric times. It is apparently alluded to in Euripides and Homer. Actual fragments of Egyptian pieces, which must have been woven about 1440 B.C., are in the Cairo Museum, while Greek work has been found which antedates the Christian era. Tapestry weaving may have been introduced into England by the Romans, and was almost certainly brought in by the Scandinavian invaders. Allusions to it occur in the sagas; and "we may infer from our knowledge of the early Scandinavian and other weaving instruments, it would be quite possible to execute hangings by their means, and most likely similar looms were in use from very early times in this country." In the Anglo-Saxon homestead, the hall or large common room was draped with wall-hangings, which "are described in the seventh century as of purple and other colours, and were frequently enriched with figures, and scenes from the lives of heroes." Mr. Thomson brings satisfactory evidence to show that many of these were woven in the manner of true tapestry, but one can hardly include the curtain executed by the widow of Brithnoth, Ealderman of the East Saxons, as being among the number. This was made after the battle of Maldon, A.D. 991, in which Brithnoth was killed, and given by his widow to the Abbey of Ely. Mr. Thomson describes it at some length, apparently regarding it as tapestry. One, however, would surmise that as it was produced at a period when Anglo-Saxon ladies assiduously practised needlework, in which they attained wonderful skill, it was most probably patterned in embroidery.

The next few centuries afford little evidence of tapestry weaving in England, and it may be surmised that the increasing foreign trade of the country led to the partial supersession of the home fabrics by those imported from Arras. The latter were specially in evidence during the thirteenth century; nevertheless, Mr. Thomson shows by extracts from various documents that tapestry weavers still flourished in England. During the next century their industry appears to

have undergone a remarkable revival, and London became one of the three great centres of tapestry weaving in Europe. The others were Arras and Paris, both being of considerably more importance than the English capital. The Paris industry declined towards the end of the century, and became practically extinct in 1422, while that of Arras survived for another fifty years. In the meanwhile, the English workers were sufficiently numerous to form organised bodies. The London guild received its statutes in 1331; Edward III., who instituted an enquiry into tapestry manufacture in 1344, appointed to it surveyors or wardens, and apparently encouraged it by all the means in his power.

Of these fourteenth-century productions Mr. Thomson does not record any surviving specimens, but pieces of English tapestry belonging to the fifteenth and sixteenth centuries are far from uncommon. These centuries, more especially the former, were a prolific era of tapestry manufacture. Henry V. formed a magnificent collection, as is shown by the inventory of the royal tapestries taken at his death in 1422, and his example was so largely followed, "that English houses reveal an almost incredible wealth in tapestry at this period." Henry VI. and Edward IV. are both recorded as having ordered pieces, yet one must suppose that their troublous reigns interfered with the progress of the craft. Henry VII. encouraged it, though he was not nearly so munificent a patron as his more extravagant son. The manufacture, however, was far from being dependent on royal or even noble patronage.

During the fifteenth century tapestry "was used as furniture in everyday life, and for interior and out-of-door decorations on occasions of festivity, pomp, or solemn ceremony." The entrance of Elizabeth, Queen of Henry VII., into London saw some of the principal streets hung with "cloth of Tapestrye and Arras," which shows that it was in common use in the houses of the well-to-do citizens. Looms for its production were in existence in some of the larger provincial towns, as well as in Edinburgh. It appears strange that relatively few pieces have been handed down from this affluent period of tapestry, and that these survivals do not generally include the finer or more important works. An idea of these is given by Mr. Thomson's account of a splendid series of panels, forming a pictorial history of the House of Lancaster, which was executed—probably in London—for Henry VII. One of the pieces, mentioned in an inventory of some of Henry VIII.'s effects, is stated to have measured 39 yards, and there were at least seven panels in the series. A portion of another "tapestry which may have been woven for King Henry VII."



WATTLAKE TAPESTRY PORTRAIT OF SIR FRANCIS CRANE, K.G.
PROPERTY OF BARON PETRE AT THORNDON HALL, BRENTWOOD

exists in the fragments of a decorative hanging now in the possession of the Wardens and Fellows of Winchester College. "These bear arms on a shield—the ground azure, three crowns or, one above another—the insignia of ancient British kings. . . . The design consists of a series of eight vertical strips or 'pales' alternately blue and red; these were ornamented with a diaper of fifteenth-century pattern. Upon this field are disposed three horizontal series of eight emblems, which include the red and white roses of Lancaster and York, shields of arms, the sacred monogram, and, in the centre of the second row, the Agnus Dei." This tapestry dates from about 1480, and is "the oldest survivor of a kind of hanging common in inventories, but rarely met with." Another example with the devices of King Henry VIII., at Hampton Court, has a close affinity to it. Other interesting fifteenth-century tapestries, probably woven in England, are to be found in Appleby Castle, Belvoir, Skipton Castle, the Hall of the Vintners' Company, and Hardwick Hall.

The beginning of the sixteenth century was a noteworthy period for tapestry. In England Henry VIII. accumulated a prodigious collection, sending his agents far afield on the Continent to secure fine pieces. Cardinal Wolsey and, in a lesser degree, many of the wealthier of the English nobles and merchants emulated him. With Henry's death, however, the royal patronage of tapestry makers waned. The early death of Edward VI. prevented him from following his father's example, while neither Queen Mary nor Queen Elizabeth seems to have evinced much liking for woven tapestries. The latter in her extreme old age, when her iron nerve was broken, appears to have dreaded the hangings in her rooms for the opportunities they gave of concealment, and "used to thrust a sword through them to discover if they harboured 'murderers.'" Her rival, Mary Queen of Scots, is said to have showed her interest in tapestry by one act of housewifely economy, which, if true, sets her down as the most cool and calculating of homicides. According to one of the witnesses at her trial for participation in the murder of Darnley, "there was a bed and some tapestry of value in that lodging (Kirk-on-Fields, where he was killed) set up for the king before his coming there. She caused the same to be removed, by the keepers of her wardrobe, to Holyrood House on the Friday preceding the murder in the place thereof, which she thought good enough to be worn in such use seeing it was destined for the same."

It appears likely that the prodigal imports of foreign tapestry by Henry VIII. impaired the prestige of the home productions, for though there were many looms

in England, the more important works were generally executed abroad. One of the most important of English factories was, however, established in his reign. This was at Barcheston, where Richard Hyckes, assisted by the patronage and support of William Sheldon, set up looms from which emanated some of the most beautiful and important of the surviving pieces of English tapestry. Its productions are fairly numerous, but little is known of the character of its earlier work. Mr. Thomson sets down to its credit a fine piece, in the style somewhat inaptly known as grotesque, containing the armorial bearings and devices of Sir William Herbert, first Earl of Pembroke, and now in the Victoria and Albert Museum. Another piece, which may have come from Barcheston, is "a small panel of exquisitely fine texture and workmanship which is evidently a cover for a cushion." The arms and quarterings in the centre are those of Lord Burghley, and "prove its execution between the date of his second marriage in 1546 and his death in 1598." Other famous series attributed to Barcheston are the superb *Seasons* at Hatfield, and the four panels at Holyrood representing children playing, or, as it was styled in the seventeenth century, *Naked Boys*. The original designs for the last-named series "were made from drawings by Giulio Romano," one of which is in the Salting collection. Works regarding the origin of which there exists no doubt are the well-known woven maps of English counties, specimens of which are preserved in the Bodleian Library, and in the Museum of the Philosophical Society, York.

The famous Mortlake factory was founded in 1619 by Sir Francis Crane, aided by the patronage and support of James I. It survived for nearly a century, coming to an end in 1703. Lack of space forbids even a brief epitome of Mr. Thomson's interesting account of its history. Its productions are well known, and include some of the finest specimens of English tapestry extant. The original Raphael cartoons, now at South Kensington, were secured for the use of its artists, and Van Dyck was employed to design borders for them, those by Raphael having been lost or destroyed. The earlier Mortlake tapestries from the cartoons are finer in quality and better in colour than the Vatican versions. Van Dyck also designed borders for his own portrait and that of Sir Francis Crane, both of which were reproduced on tapestry. Rubens was responsible for a set of six cartoons representing the *History of Achilles*. Other subjects in use at Mortlake were the *History of Diana*, *St. George Killing the Dragon*, and *The Seasons*, a set of which was ordered by Williams, Archbishop of York, for £2,500. Under the Commonwealth the factory produced a fine series of tapestries from Mantegna's *Triumph of*



INDO-CHINESE TAPESTRY BY JOHN VANDERBANK
THE PROPERTY OF EARL BROWNLOW, AT BELTON HOUSE



THE LADY OF THE CAMEL

BY PAUL SAUNDERS

THE PROPERTY OF THE DUKE OF NORTHUMBERLAND

Julius Cæsar, but this was one of its last great works. Another important work was the pair of pieces illustrating the *Battle of Solebay, 1672*; but the factory by then had long passed its zenith, and the patronage by William III. of Flemish tapestry makers in

preference to English ones probably completed its downfall.

Mr. Thomson gives an interesting chapter on the contemporaries and successors of the Mortlake tapestry weavers, among whom may be mentioned Christopher



THE BATTLE OF SOLEBAY

THE ENGLISH FLEET ATTACKED BY THE DUTCH

AT HAMPTON COURT

Lovatt of Dublin, William Benood of Lambeth, and Thomas Poyntz. The greatest of them, however, was John Vanderbank, who, in 1689, took charge of works already established at Great Queen Street, Soho, from which he retired in 1728. The Soho factory for over half a century may be said to have occupied the position formerly held by that of Mortlake, and under Vanderbank some very successful pieces were produced. The last English tapicier of note was Paul Saunders, of Soho, who continued working until 1770, when presumably he died, for a bill for some repairs he carried out at Windsor Castle in that year is receipted by "Hugh Saunders executor."

The author makes no attempt to describe the modern revival of the ancient craft, but the ground he has traversed is thoroughly covered. He has not

only given a full history of English tapestry weaving from the earliest times until the close of the eighteenth century, but by including detailed epitomes of royal inventories and those of the great nobles, and devoting chapters to the chief collections existing at various periods, he shows the extent of the contemporary taste for foreign productions, and how it affected native work. The particulars given regarding the prices of materials, the wages of workpeople, and the prices realised for the finished productions, are most interesting. The volume is superbly illustrated, the several plates in colour being of high quality, and the numerous half-tone blocks well executed and printed. Altogether the handsome volume reflects great credit on both author and publisher, and may be recommended as one of the best mounted and most authoritative works yet produced on its subject.

Pottery and Porcelain

Fuddling Cups and Puzzle Jugs, with some Notes on Wincanton Delft

By A. E. Reveirs-Hopkins

"Go, get thee to Yaughan, and fetch me a stoup of liquor." Thus the first grave-digger to his addle-pated fellow-delver. And doubtless, if the ale was good, or at least to their liking, after finishing off Ophelia's pit o' clay they shouldered mattocks and rounded off the day's labour with another stoup of the nut-brown at the village alehouse.

The fuddling cup, the tyg and the posset-pot take us back nearly to the days of Elizabeth, when it was not counted a sin for a man to take his ease in his inn. Humour which smacks of the soil dies hard, and in the days of—and in spite of—Oliver and his roundheads the sons of the soil took their ease and cracked their time-honoured jokes in tavern ingle-nooks, much as they did both before and afterwards under the misrule of the merry Stuarts.

Of course, a fuddling cup is a terribly vicious thing when we examine it in the fierce light of present-day morals; and so also is a puzzle jug, and, for that matter, we must look askance at any other form of crock if it hold aught stronger than milk or tea.

Autres temps, autres mœurs, and we can imagine "goodman delver," after a sly wink at host Yaughan, handing brother Clodpole the fuddling cup to empty at a single draught.

For the benefit of those who wot not of such base things, it is as well to explain that the

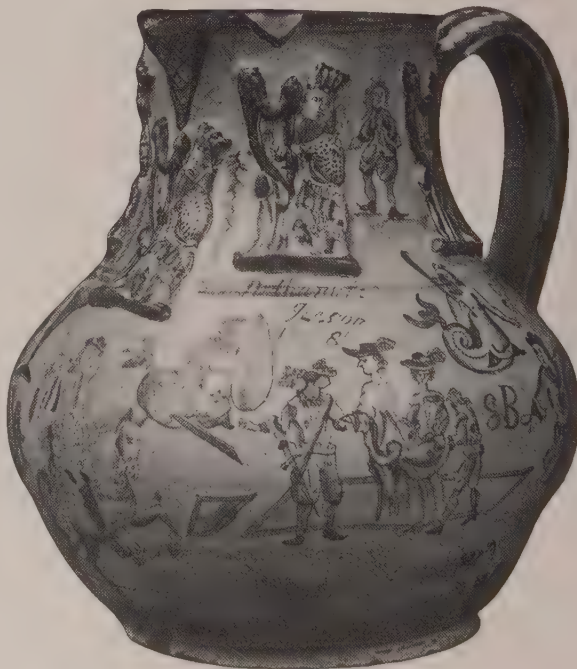
fuddling cup is a composite article, inasmuch as it consists of a series of cups—any number from three to six—joined together usually by the interlacing of the handles and communicating internally by means of small holes. Thus it will be seen that it is impossible to drain one compartment without emptying the others; and it requires considerable steadiness of hand and brain to successfully accomplish the feat. As, to avoid spilling the precious liquor, the banded cups must be held in horizontal position.

We would not suggest that any present-day landlord would imperil his licence by allowing you or me to attempt such a feat in his tap, for a six-fold fuddling cup may well hold from three half-pints to a quart of liquor.

There is a fuddling cup at the British Museum

inscribed, "My frend is he that love me will, but ho he is I cannot tall, 1790." On another the legend runs, "The gift is small but good will is all, fill me ful of Sidar Drink," concerning which Mr. Hobson, the compiler of the Museum pottery handbook, naively remarks that "it decides the question whether these formidable vessels were really intended for drinking or were merely flower-vases." Perish the doubt!

The cup inscribed with the significant word "sidar" brings me to the point of my story. It has generally been conceded that the *graffiato* crocks of this



EARLY WINCANTON JUG HEIGHT, 14 IN. SIGNED BY NATHANIEL IRESON, AND DATED 1748 THE PROPERTY OF MR. EDWARD MILLER, OF WINCANTON

Fuddling Cups and Puzzle Jugs

class reflecting the tavern humours of bygone days were made in Staffordshire, Derbyshire, and even Glamorganshire; but little account has apparently

stretches away to Glastonbury Beacon. Here lingers the old-fashioned roadside inn where you may sit quietly out of the motor dust under the oak beams of



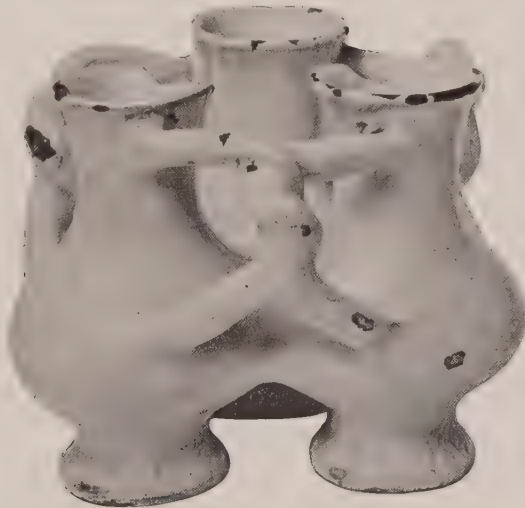
LAMBETH FUDDLING CUPS

THE PROPERTY OF MR. GEORGE STONER

been taken in our Metropolitan museums that the cider country of the West contributed its quota.

At Taunton (where the girls were said to be poor, proud and pretty) the County Museum contains a fine collection of *graffiato* wares, bearing inscribed dates from 1680 to 1737, comprising platters, tygs, puzzle jugs and fuddling cups (locally known as "jolly boys"), made at the old potteries at Crock Street, an outlying hamlet of Ilminster. The name Crock

the low ceiling and drink a blue mug of real cider ("a bit hard," the landlord may apologetically suggest), or Somerset ale "drawn from the wood," and eat a crust of bread (somewhat better than "Standard") and a wedge of Somerset cheese which will be almost as big as the crust. It is all very decorous to-day, but one can see it is the ancient home of the Crock Street fuddling cup and its younger and more ingenious brother, the puzzle jug.



LAMBETH FUDDLING CUPS

Street is self-evident, and pottery has been made thereabouts since the days of the Roman occupation, and useful pots are made there to-day.

Crock Street lies in an old-fashioned bit of country on the edge of the great Somerset marsh which

The mechanism of the puzzle jug, whether it be fashioned in Bristol delft, Staffordshire, or Crock Street pottery, is fundamentally the same, although varying considerably in detail. The neck is perforated with holes, being in most cases merely an open-work

band. It is also provided with several spouts, and in fact so constructed that it would seem impossible to extract without spilling the contents. I have in mind a blue and white Bristol delft puzzle jug at the British Museum, bearing the legend—

"Here, gentlemen, come try
your skill,
I'll hold a wager if you will,
That you don't drink this
liquor all
Without you spill or let
some fall."

It has three spouts round the rim, and by stopping two of these with the fingers the liquor may be extracted syphon fashion through the third one, which communicates by way of the hollow handle with the bottom of the vessel.

It is not a very far cry from Crock Street, Ilminster, to Bristol, where the best of English delft was made between 1706 and 1797, mainly by Joseph Flower, Richard Frank and Joseph Ring. Somewhere about midway, at the little Somersetshire town of Wincanton, overlooking the Blackmoor Vale, another delft pottery flourished from 1730 to 1750. An imposing monument in Wincanton churchyard marks the resting-place of Nathaniel Ireson, master builder, who died in 1769, aged eighty-three; but nothing is said thereon of the pottery he made in mid-life up at the hill farm above the town.

All traces of Ireson's kilns have long since disappeared, but local antiquaries still hunt for and find broken shards in the potter's field. These fragments show the paste to consist of rather finely levigated local clay fired to a pleasing light-red colour. The finished pieces are covered with a good tin enamel with the red body in places showing through, and the good folk of Wincanton profess to know "our ware" by the salmon pink blush. Doubtless the wish is father to the thought, and many a true Bristol plate



OLD EARLY DEVON (?)
POTTERY PUZZLE JUG, DATED JUNE 16TH, 1787

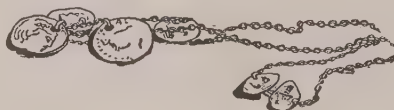
The body is a hard vitreous deep reddish brown substance, with a yellow over-glazed surface, incised with ornamentation and motto, "Pray drink your fill, but do not spill, for I shall take it very ill. June ye 16, 1787." Found at the bottom of a well when cleaning it out at Skelford, in Devon.

found in the Blackmoor Vale cottages passes muster as Wincanton if it blush but ever so little. I have before me one of Richard Frank's plates with a sketch in light cobalt of houses, trees, river, boat, and a quaint little man fishing from a bridge. Round the flange is the well-known *bianco sopra bianco* border of pineapples and flowers. Well it may blush to have been dubbed Wincanton. I fear me Samuel Ireson, master builder and delfter, never turned out anything so well. He worked but thirty miles from Bristol City, but his ware is different with scarcely a distinction.

After all, English delft at best is but a make-believe. The Dutchman

covered his clumsy pottery with a thick coating of enamel, and thought—or at least boasted—that he had successfully copied the Chinaman; and then the English potter copied the Dutchman, and sometimes went one better. It is so so, and "so so is good, very good"; but give me for choice a Staffordshire "tyg" or a Crock Street "jolly boy" to hold my drink, and for a platter one like that in Taunton Museum, decorated in slip to commemorate the birth of local Siamese twins. This old plate is a human—almost inhuman—document, and smacks of the soil. Such etched designs are survivals of the arts of primitive man, and reflect the scratchings we find on elk horns under the stalagmites of Kent's Cavern away down at Torquay.

Crock Street ware is of good red mother-earth covered with slip of yellowish brown, and baked till the glaze flashes back every tint of the autumn woods, "yellow and black and pale and hectic red." With such before me on the oak boards, I would take "mine ease in mine inn."



NOTES & QUERIES



[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED MINIATURE NO. 159 (DEC., 1914).

DEAR SIR,—I have seen an enquiry in the December number of THE CONNOISSEUR about an unidentified miniature signed "P. Clyd" which interests me very much. I wonder whether your correspondent would be disposed to let me see this miniature.

I observe she speaks of its being painted on ivory. Is she sure of this? I ask because ivory was not used for miniatures at that date. Again, is she quite clear about the signature? I speak from some acquaintance with these painters, and I do not know the name. On the other hand, there are one or two painters of the period with similar initials to whom it might be attributed.

I shall be glad to hear further from your correspondent on the subject if she is kindly disposed to communicate with me.

Yours faithfully, J. J. FOSTER.

P.S.—You will see in the December CONNOISSEUR note from me about a portrait of the *Old Pretender*.

UNIDENTIFIED PORTRAIT NO. 131 (JULY, 1914).

DEAR SIR,—This picture seems to be a very fine and ancient copy of Raphael's *Fornarini*, his favourite model. The name of the great painter is traced on the bracelet of the left arm. The model is in Rome.

A. MILORADOWITCH

(Government of Tchernigoff).

UNIDENTIFIED PAINTING NO. 160 (DEC., 1914).

DEAR SIR,—The unidentified painting No. 160 is a free copy of Raphael's *Madonna della Seggiola* in the Pitti Gallery at Florence. The original being a tondo, the tree, etc., of which Mr. Hawthorn speaks have obviously been added to fill up the square of the canvas. St. John is absent in the copy, which was probably executed from a print or engraving, the colouring being entirely different to that of the original. As far as one can judge from the photograph, the copy might be, speaking very roughly, about a hundred years old.

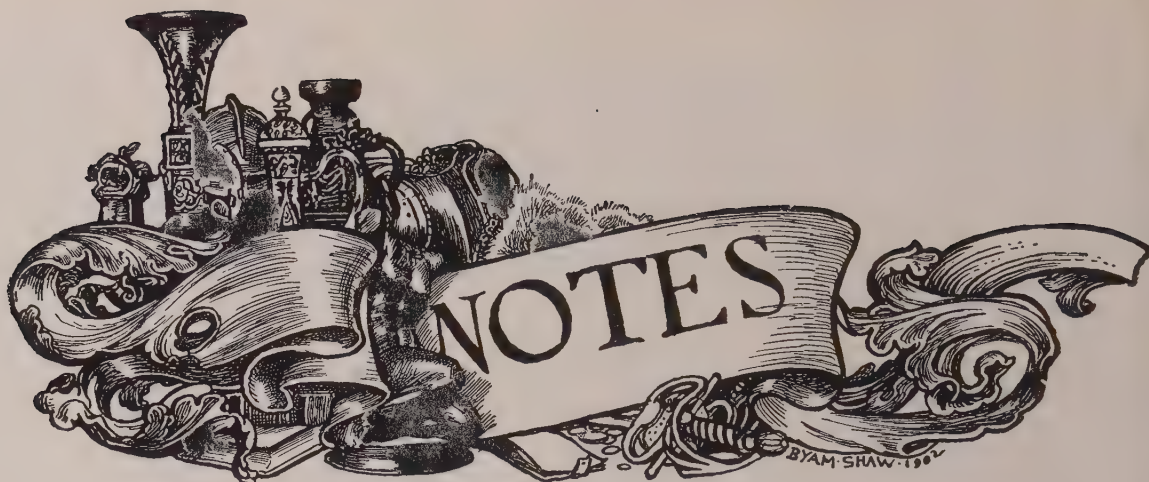
Faithfully yours, A. M. CAMPBELL.

UNIDENTIFIED PAINTING NO. 164 (JAN., 1915).

DEAR SIR,—The painting about which your correspondent makes enquiry is a copy from the original by John Opie, R.A., representing *The Assassination of David Rizzio*, which is now in the Art Gallery of the Guildhall, London, where it may be seen to-day. The original picture was exhibited at the Royal Academy in 1787, and won the artist his election as an Associate. The copy under consideration may possibly be by some student at the Royal Academy who worked at a fairly contemporary date. The original picture is referred to at length in Redgrave's *Century of Painters* (London, 1866).

Yours faithfully, FRED ROE.





ROWLANDSON must be remembered not only as a caricaturist, but as one of the most racy, facile, and vigorous chroniclers of late eighteenth and early nineteenth century life. It is in the latter guise that he appears in his view of Smithfield, which shows the great market as it appeared about the year 1800. It was then an open space where live cattle and sheep were sold, a business which was transferred from there to the Metropolitan Cattle Market at Copenhagen Fields in 1855. Since then a large part of the open space has been enclosed in the present Smithfield Meat Market. A cattle market is said to have existed there as far back as A.D. 1150, but the place is connected with far more stirring memories. As an open space situated just beyond the city walls and within a short half-mile of St. Paul's, it naturally became the scene of London's recreations and many

important public events. Giltspur Street, which leads into it, preserves by its name memories of the time when Smithfield was the scene of many famous tournaments, some of which are chronicled in the pages of Froissart. In 1381 Wat Tyler encountered Richard II. there, and was stabbed to death by Walworth, the mayor. A nobler victim who met his death at Smithfield was Sir William Wallace, executed there in 1301; while in Queen Mary's time it was the scene of the martyrdom of numerous Reformers. A less tragic memory is its connection with St. Bartholomew's Fair, held there until 1853. In Rowlandson's day its surroundings had lost much of their ancient character, and though more quaint and picturesque than those which now environ what is left of the open space, it cannot be said that they present many features of architectural interest.

Another of Rowlandson's views shows the interior



SMITHFIELD

BY ROWLANDSON

Notes

f the Mint, one of the wonder-places of London almost from the earliest times. It was moved to its present site on Tower Hill in 1810, the coinage previous to that date having been made within the Tower. The

historic stream was conveyed underground by means of a sewer. The Fleet, like the Tothill ditch, has yielded up many mediæval relics, which are now mostly to be found in the London Museum, but such



THE MINT

BY ROWLANDSON AND PUGIN

picture Rowlandson gives us shows that the minting arrangements, if an improvement on those devised by Sir Isaac Newton, were in the first decade of the nineteenth century still very primitive. The engraving from which the plate is taken is one of the well-known series executed by Rowlandson in conjunction with Augustus Pugin, in which the latter drew the architectural parts of the subject and the former put in the figures. The combination had a somewhat hastening effect on Rowlandson's style, his figures being wholly often divested of that element of caricature which strays frequently even into his works intended wholly to be serious.

If a zealous psychologist were to permit his subconscious self to wander freely over old sites and scenes near Holborn Viaduct, he would be more than usually surrounded by the magnitude of the vicissitudes which destiny has accomplished upon ever-changing London. The Viaduct itself is the successor to old Holborn Bridge, which spanned the Fleet river until that

memories as might have been preserved by Holborn Bridge are only to be culled from topographical books. So early as 1293 a record of the bridge occurs in a Corporation Letter Book (A. 87), where the lease is preserved of a tavern near Holborn Bridge, which building had free access to the "wardrobe and herbary there." Coming down to later times, the pleasantly discursive Stow (1598) informs us that "Oldborne or Hilborne, breaking out about the place where now the Bars (now Staple Inn) do stand, and it ran down the whole street till Oldborne Bridge, and into the river of the Wells or Turnemill Brook. . . . yet till this day the said street is here called High Oldborne Hill. . . ." After the Great Fire of 1666 had wrought its havoc on the city, we find, in the act for the rebuilding of London (1670), that "the passage to Holborn Bridge is too strait and narrow, . . . and it is therefore necessary to be enlarged : that it may be lawful for the Mayor . . . to make it run in a level line from a certain timber-house on the north side thereof, named the Cock, to the Swan Inn on the said north side of Holborn Hill."

What were probably the last remains of this bridge were seen by Sir William Tite during the opening of a sewer in March, 1840. The span of the arch was about 20 ft. The respectable firms which

Bagnigge, but the most probable is that which points out that the Fleet was sometimes known in this locality as the river Bagnigge. The Wells first became famous in 1760, and it is from this date that the fashionable



HOLBORN BRIDGE, FROM KING STREET, SMITHFIELD, 1829

inhabit Holborn nowadays will probably be disagreeably surprised by the following quotation from the *Times*, August 22nd, 1838: "The rear of the houses on Holborn Bridge has for many years been a receptacle for characters of the most daring and desperate condition. It was here in a brick tenement, now called . . . 'Cromwell's House,' that murderous consultations were held, by the result of one of which the assassination of the unfortunate Mr. Steel was accomplished."

THE history of Bagnigge Wells presents in itself the somewhat pitiful instance of a health resort which, after a brilliant career of fashion, has drifted down the stream of mediocrity, a fate chiefly engendered by the average Englishman's love of going to foreign watering-places instead of supporting the products of his own country. The earliest item of interest attaching to the neighbourhood lies in the occupation of Bagnigge House by Nell Gwynne, the last evidences of which building disappeared somewhere about 1847. Various explanations have been offered as to the origin of the name

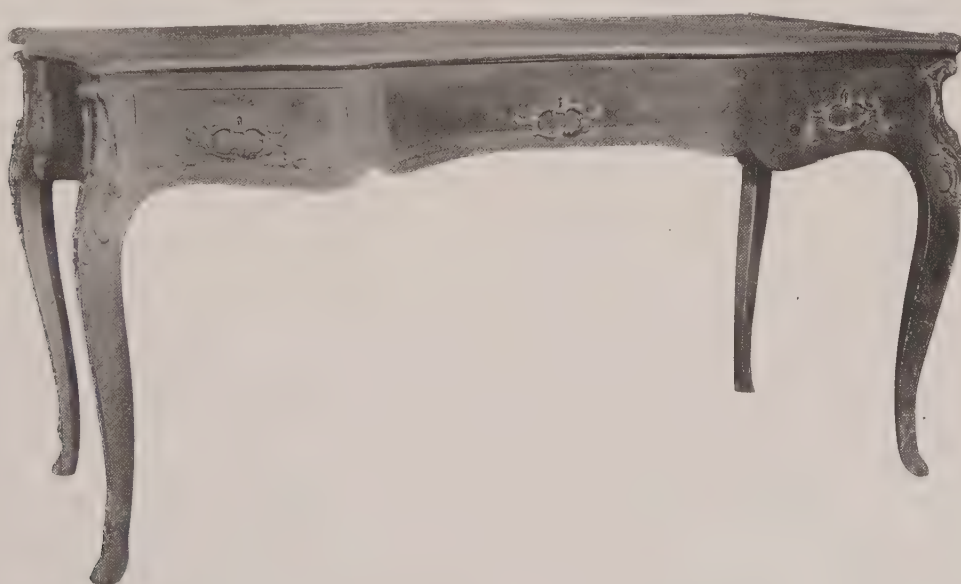
history of the spa commences. In July, 1775 (about the time of the engraving which we reproduce showing the "macaroni" cult in full force), the following announcement appeared in the *Public Advertiser*: "The Royal Bagnigge Wells, between the Foundling Hospital and Islington.—Mr. Davis, the proprietor, takes this method to inform the publick that both the chalybeate and purging waters are in the greatest perfection as ever known, and may be drank at 3d. each person, or delivered at the pump room at 8d. per gallon. They are recommended by the most eminent physicians for various disorders, as specified in the handbills," etc.

After the year 1813 the high connection of the Wells gradually fell away. Near Bagnigge House stood an inn known as "The Pindar and Wakefelde," a house of call much in request by travellers from the northern counties. The seamy side of life, however, haunted the pump-room butterflies, for a common tavern raised the sinister sign of "The Fox at Bay," not far from the spa, and here certain gentlemen of the road and their more vulgar parasites were wont to troll the bowl out of business hours during the eighteenth century.



THE death of M. Felix Bracquemond, which occurred recently at Sévres, is recalled by the *Nottingham Guardian*. The loss of this well-known and capable engraver will be felt in art circles, who are thus deprived of an important link with Meissonier. "Born in Paris as long ago as 1833, Joseph Auguste Felix Bracquemond at the age of fifteen entered the studio of a

lithographer. When he was nineteen he sent to the Salon a portrait in oils of his grandmother, which at once attracted the attention of Théophile Gautier, with whom he then established a lifelong friendship. Though for some years Bracquemond continued to use the brush, it is on his skill as an engraver that his fame will rest. His numerous admirable and faithful etchings include those after the pictures by Holbein, Rubens, Corot, Millet, Delacroix, Gustave



LOUIS XV. WRITING TABLE

Moreau, and many others. In the New York Public Library is a representative collection of his works, original and reproductive, aggregating some eight hundred examples.

"In this country, at any rate, perhaps Bracquemond's

that an old soldier went daily to Meissonier's studio to simulate passion in order that the painter might mark the effect of the veins of his neck. According to this legend, the old soldier died soon afterwards as the result."



CHARLES II. MARQUETERIE CHEST OF DRAWERS

name is chiefly associated with his etching after Meissonier's *La Rixe*. This little picture was first seen at the Paris Universal Exhibition of 1855, when it was greatly admired by Queen Victoria and the Prince Consort, then on their visit to the French capital during the Crimean war. Thereupon Napoleon III. acquired the picture for about £1,000, for presentation to his royal guests. In 1883 Queen Victoria sent it to M. Georges Petit in order to be reproduced in black and white. Felix Bracquemond obtained the commission, and, after three years' work, received for his labours some 2,500 guineas. The plate passed through no fewer than ten 'states' before the artist was satisfied, and a series of impressions of these fetched £160 under the hammer in 1908.

"So highly is *La Rixe* prized that a wealthy American is said to have offered £100,000 for it. We may dismiss as fiction the once current story

THE study of antique furniture, in all its complex branches, is one of the most attractive pursuits which can be taken up by a connoisseur. In common with many of the more arduous sciences, this form of the collecting cult has been adopted to a degree which may almost be described as excessive, and to warrant the assumption among "those who know not," that the supply of genuine antiquities is fast becoming exhausted by the enormous depredations which have been inflicted upon it. That this statement is scientifically correct may be conceded, but there are still sufficient pieces of interest yet unacquired to reassure the budding collector that he is not searching vainly. The examples which we present to our readers in the present issue would all prove excellent baits for those bent on obtaining specimens of furniture in the later styles. It is a curious fact that whereas the design of a

**Some Fine
Specimens
of Antique
Furniture**



CHARLES II. LADY'S WRITING BUREAU

chair or table has often been made with the view of accommodating eccentricities of fashionable attire, so also does it reflect the temperament of the period to which it belongs. Gothic grandeur and angularity gave place to the Renaissance, which marked the great increase of admiration for things classical, but tinged with British sturdiness; the severity of Puritanism, and the increasing lightness of form and outline which began to prevail from the boisterous days of the Merry Monarch onwards. French furniture was always more flamboyant than the English. The excellent specimen of a fine writing table with carved top and legs, which we figure, is of fine quality and floral design in various coloured woods. The top is covered with leather, size 4 ft. 9 in. by 2 ft. 3 in., and the heavy mountings are of chased ormolu. The very shape and appearance of this table bring before us the snickering and stilted manners which prevailed during the period of Louis XV., from which it dates.

At the present time a considerable amount of interest is being displayed in specimens of old English marqueterie, a type which is often confused with the Dutch productions. Those of England are, however,

of far greater interest to collectors, the result being that many Dutch pieces are labelled as being of genuine home manufacture. The walnut chest of drawers shown in the illustration is an interesting example. The front and ends are inlaid with panels of English marqueterie, whilst the top, which measures 3 ft. by 2 ft., has also fine spandrils executed in the same manner.

A very prevalent feature in small tables and desks during the period of Charles II. was the serpentine stretchers which connected each leg through the centre point. As will be noted by the student of styles, the increasing lightness of manufacture and more delicate joinery rendered the supports very liable to fracture, so that a connecting bar became practically a necessity if the table was going to last any time at all. These points will be noted in our illustration of a walnut marqueterie writing bureau on square moulded legs and cross-framing. The interior of this piece contains eight small drawers with marqueterie fronts to match the general work. An interesting comparison with the above is noticeable in the satinwood work table, with elegant shaped legs and one drawer. The work-bag is unfortunately missing. This delicate piece belongs to the Hepplewhite period, and measures 25 in. by 20 in.

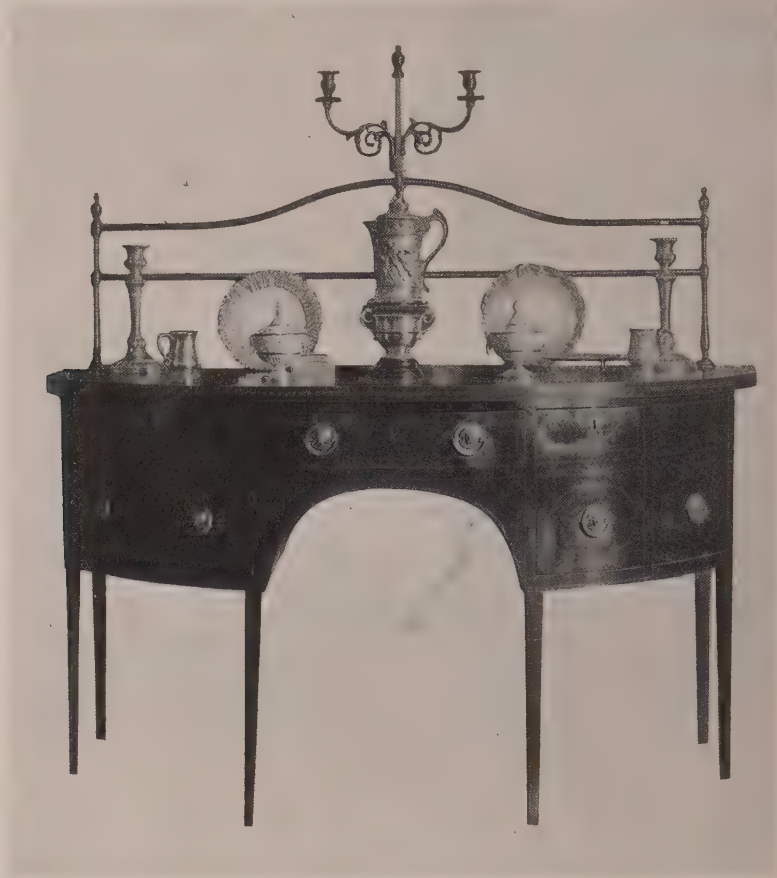
There are those to whom a sideboard is as a sign



HEPPLEWHITE SATINWOOD WORK TABLE

of servitude. "Such things," they say, "should be relegated to the kitchen." This is a statement which, happily, is now practically out of date, for there are

now under consideration, probably witnessed many a polite orgy in the days of the bucks and beaux. The material is mahogany, the fittings consist of four

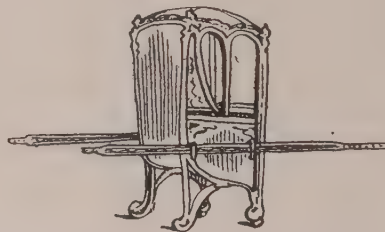


HEPPLEWHITE MAHOGANY SIDEBOARD

many people who revel in the possession of an old dresser lined with shining pewter, or a later specimen with its complement of Sheffield plate. The fine semi-circular sideboard of the Hepplewhite period,

drawers and two cupboards, a brass rail with sconces at back, and the size is 5 ft.

[The pieces illustrated are in the possession of Mr. Roger Ford, of Bristol.]





MARY WITH DONORS

ANTHONY VAN DYCK

Great Pictures by Great Painters" (Cassell & Co.)





A Century of Loan Exhibitions, 1813-1912," by
Algernon Graves, F.S.A. Vol. IV.
£5 5s. net per volume)

THE largest, well as possibly the most valuable, portion of the fourth volume of Mr. Algernon Graves's *Century of Loan Exhibitions, 1813-1912*, is comprised in the *Appendenda*, which gives particulars of pictures admitted from the body of the work. It contains 464 pages, or, roughly speaking, a fifth of the entire book. At first sight an *appendenda* of such colossal proportions appears to note carelessness on the part of the compiler, but, paradoxical as the statement may appear, the value of the *appendenda* is the most conclusive proof of the great value of Mr. Graves's work. It is a book of magnitude it

is impossible to avoid making a few slips, but the painstaking accuracy of Mr. Graves's compilation has reduced them to the smallest proportions, and probably a half-

page would have amply sufficed to rectify them all. The other four hundred and sixty and odd pages were not wanted, then, for this purpose, but to record the contents of loan catalogues to which the author's attention was called during the publication of the earlier volumes. The significance of this lies in the fact that Mr. Graves's own collection of retrospective catalogues is probably unrivalled; and that, before he commenced his book, he had not only exhausted their contents, but had obtained access to catalogues not in his collection, contained in various public and private libraries. Apparently he



*James the Second by the Grace of God
King of England Scotland France and Ireland
Defender of the Faith.*

JAMES II. FROM AN ENGRAVING BY J. DE RAM
FROM MACAULAY'S "HISTORY OF ENGLAND" (MACMILLAN AND CO.)

had exhausted all sources of information, yet the sequel showed that many important loan exhibitions had been held in London and the provinces which were generally forgotten, and the catalogues of which had so largely disappeared that they were not to be found in London public libraries. It is almost wholly from scarce records like these that Mr. Graves has compiled his addenda, and its addition to his book results in the *Century of Loan Exhibitions* being a more complete record of the retrospective work in the country than could be compiled from any individual collection of catalogues, whether in public or private hands.

To show the importance of some of these almost forgotten exhibitions, one may take the two records of works by David Cox. In Mr. Graves's first volume he gave a list of 110 examples by this artist collated from the catalogues of twenty-three exhibitions held at London, Leeds, Wrexham, Edinburgh, Glasgow, Manchester, and Berlin. The addenda contains a supplementary record of no less than 431 items, the majority of which were shown in an exhibition at the Liverpool Art Club in 1875. The inclusion of these practically trebles the value of Mr. Graves's books as regards the works of this particular painter. Other artists whose records have been increased by substantial additions include Blake, 180 examples; Constable, 40; J. S. Cotman, 55; Copley Fielding, 40; Gainsborough, 100; Hogarth, 80; Holbein, 25; Hoppner, 60; Josef Israels, 85; George Jameson, 50; Kneller, 50; Lawrence, 60; Lely, 50; Millais, 40; Morland, 50; Patrick Nasmyth, 40; Raeburn, 60; Rembrandt, 45; Reynolds, 70; Romney, 25; Turner, 50; and Van Dyck, 35. Even now it cannot be said that Mr. Graves has included every catalogue of interest, though the exceptions are neither numerous nor important. One of them, which occurs to the writer, is of a loan exhibition of pictures of the Dutch and Flemish schools, belonging to Lord Francis Pelham-Clinton Hope, which were on view at the South Kensington Museum in 1891. Still, this was a comparatively small display, and Mr. Graves might reasonably complain that if he extended the scope of his work too widely, its utility would be impaired by the inclusion of a vast number of entries of minor importance.

The great criterion of a book of this character is the accuracy of its records. One has learnt from bitter experience that works in which a prodigious number of items have to be set down are generally far from immaculate. Mr. Graves, however, passes this test with flying colours. A laborious comparison of over 2,000 items with the original catalogues from which they were extracted reveals him guilty of but a single omission. This is of the *Portrait of Sir Peter Paul Rubens*, by Van Dyck, No. 103 at the New Gallery Exhibition, 1899-1900. To have attained such a wonderful degree of accuracy must have demanded most careful compilation, and one can accord Mr. Graves the most lively gratitude for carrying out his huge task in so conscientious and painstaking a manner.

His book, indeed, belongs to that class of work which proves its utility so immediately that, no sooner is it completed, we wonder how we managed previously to do

without it. The four volumes already issued form a key to the past and present contents of all the important private collections in the United Kingdom, yet it may be questioned if the fifth and concluding volume will not prove the most useful of the series. It will include an index of all portraits exhibited and another of all the owners of the works lent. The latter will form an admirable guide to the components of the different collection, while the former will form a very complete list of all the portraits of any importance in the country, whether engraved or unengraved. How great a matter this is can be seen by referring to some of the records of individual portrait painters. Thus, in the fourth volume there are accorded to Zoffany alone thirty entries referring to portraits of Garrick, yet Zoffany was only one of many painters to whom the great actor gave sittings. These numbers are greatly surpassed in the instance of Van Dyck and Charles I., and nearly equalled in that of Velasquez and Philip IV., or that of the same artist and Don Balthazar Carlos. The difficulties of discriminating between numerous works like these of the same personage and by the same artist have hitherto been almost insuperable. Mr. Graves's index, when completed, will render the task comparatively light. His works, such as this, the *Dictionary of the Royal Academy*, and others, are invaluable to all engaged in researches in the history of British art, and their utility deserves the fullest recognition.

TOWARDS the close of the eighteenth century, when King Street, Covent Garden, was still a fashionable resort,

**"A Catalogue
of Prints
published by
J. R. Smith"
Reprinted and
published by
Ernest E. Leggatt
for the benefit
of the Belgian
Relief Fund
(Limited to 500
copies at £1 is.)**

John Raphael Smith conducted his various businesses at No. 31 in that thoroughfare. Smith was a man of many parts. We remember him now as a great engraver, a pleasing genre painter, and a capable portraitist. His contemporaries also knew him as a print publisher and dealer in a large way of business. How large it was has just been revealed by an interesting find of Mr. Ernest Leggatt. This is of a hitherto unknown catalogue, issued by J. R. Smith from his Covent Garden address, and giving particulars of three hundred and two plates published by him. The title, the names of the painter and the engraver, the style of the engraving, and the size and the price of issue of each plate, are set forth in full. The catalogue covers a period from 1781 to 1798, and the various items it enumerates are arranged in their chronological order of publication. It would be difficult to over-estimate the interest of this catalogue to collectors, and Mr. Leggatt, in publishing a reprint of it in aid of the Belgian Relief Fund, has provided a most attractive magnet to draw guineas from their pockets to help a charity the need for which grows most urgent every day. One of the most interesting features of the catalogue is the enumeration of the prices at which the plates were originally published. These, though equal to the amounts asked for similar productions by contemporary engravers,



W. FAITHORNE'S EMBLEMATIC PORTRAIT OF CROMWELL ALTERED TO REPRESENT WILLIAM III.
FROM MACAULAY'S "HISTORY OF ENGLAND" (MACMILLAN AND CO.)

are, of course, ridiculously small when compared with their present-day values. To our modern ideas it appears curious that ladies' portraits were generally rated less than those of men, and both at less than genre subjects of a corresponding price. Thus, while the beautiful print of the *Gower Family*, after G. Romney, is catalogued at 15s., and those of *Lady Catherine Pelham Clinton*, after Reynolds, and *Sophia Western (Mrs. Hoppner)*, after Hoppner, at 7s. 6d. and 5s. respectively, Reynolds's *Colonel Tarleton* and Gainsborough's *Prince of Wales* are each rated at £1 1s., and the highest prices of all are allotted to the *Vauxhall*, after Rowlandson, which is listed at £1 11s. 6d. for plain impressions, £2 2s. 6d. for coloured impressions, and £3 3s. for proofs.

It may be gathered from the catalogue that Smith found his publishing business pay better than his work

as an engraver, for while the earlier entries are confined almost exclusively to his own productions, the proportion of these grow steadily less. William Ward, who was Smith's assistant for many years, makes his first appearance in the catalogue with the stipple plate of *Annete (sic) and Lubin*, after J. R. Smith, published in 1784, and among the succeeding entries the names of over forty of his plates appear. Other engravers represented include C. H. Hodges, P. Simon, W. Nutter, W. Blake, G. Keating, and H. Hudson. The list of the artists whose works are engraved is interesting, because to some extent it enables one to see at what periods they were specially popular. Smith himself is naturally well to the fore throughout, while the names of great portrait painters like Reynolds and Hoppner, if not appearing so frequently, maintain their average to the end of the catalogue. Other artists,

however, are very variably represented. Smith published thirteen plates after H. Bunbury in the years 1781 and 1782, after which the name of the artist scarcely appears. There are eight publications after Samuel Shelley in 1784, subsequent to which he too is eliminated; Coşway has a similar vogue, 1785; Wheatley and Mortimer in 1786 and 1787; after which Morland predominates. Between 1787 and 1791 Smith published thirty-three plates from his pictures. The artist retained his popularity for some years later, but his pictures got into the hands of other publishers. Probably Smith did not do so well after parting company with the artist; the French Revolution and the war that followed robbed him of one of the best markets for his prints. It was this war which drove Valentine Green to bankruptcy, and for a time placed many contemporary engravers in hard straits. Smith, better off than most of them, was able to retire on his savings, and passed the remainder of his life in affluent ease.

THE most important item in *The Third Annual Volume of the Walpole Society* is Mr. Lionel Cust's monograph on Marcus Gheeraerts the younger, which is prefaced by a biographical note on the artist and his father by Mrs. Poole. These two contributions largely augment our knowledge concerning the career and work of a painter who, though not of the first rank, occupied the most important place in the English art of his period. Gheeraerts the younger appears to have been brought over to England by his father, in 1568, to escape the Alvan persecution. He was then a child of seven. Mr. Cust suggests that the tradition "that he was a pupil of Lucas D'Here is very probably correct, for D'Here and the elder Gheeraerts were friends and fellow-exiles, and D'Here did not return to Ghent till 1577, the same year as the elder Gheeraerts removed to Antwerp." It appears most probable that the younger Gheeraerts remained in London with the family of his step-mother, Susanna De Critz, whose brother John subsequently became serjeant-painter. Gheeraerts renders his connection with the family still closer by marrying, in 1590, Magdalena De Critz, his step-mother's sister. Mr. Cust tells us that "John De Critz, as serjeant-painter, held an official position which required assistants and pupils, so that the younger Gheeraerts would have been assured of employment at a very early age." In stating this, the writer overlooks the fact that De Critz did not secure his official position until his brother-in-law was nearing middle age. One is not disposed to quarrel with Mr. Cust's theory that the two artists worked in close conjunction, and that to their joint efforts and those of their pupils are to be attributed the great majority of the Elizabethan pictures formerly set down as productions of Zuccaro and his school. The fact that Gheeraerts signed a number of his works, and that there is evidence directly connecting him with the painting of others, has given Mr. Cust data to identify the artist's style. Guided by this knowledge, he has compiled a lengthy *catalogue raisonné*

of pictures which may, with more or less certainty, be attributed to him or to his colleagues. Accompanied as this is by numerous illustrations, it forms a most valuable groundwork for elucidating the authorship of the various English portraits produced between 1580 and 1620, which have not hitherto been satisfactorily identified.

Mr. J. A. Herbert contributes an interesting article on an English thirteenth-century illuminated psalter in the British Museum; Mr. C. E. Druce another on "Animals in English Wood-Carving," which shows how many of the types introduced were borrowed from illuminated manuscripts; while Mr. E. W. Tristram describes "A Painted Room of the Seventeenth Century," in an old house in Botolph Lane, Eastcheap. "Notes on Edmund Ashfield," the Stuart period pastelist, are by Mr. C. H. Collins Baker, who is unfortunately not able to give much additional information concerning this little-known artist. A few words from Mr. A. J. Finberg serve to introduce a fine series of full-sized reproductions from Turner's *South Wales Sketch-Book*, which are accompanied by the artist's notes on his journey and his drawings. Mr. C. E. Hughes gives an intimate picture of the life of Bonington's parents previous to their removal from Nottingham to France. Additional information is contributed by several correspondents concerning Haunce Eworth, supplementing Mr. Cust's article on the artist in the last volume issued by the Walpole Society; while the concluding paper of the present volume is devoted to a scheme for the reproduction by photo-lithographic process of George Vertue's note-books and manuscripts, now in the British Museum, on which Horace Walpole based his *Anecdotes of Painting*. While sympathising with the desire to make all the information which Vertue collected accessible to the general public, one hopes that the publication will take another form than that suggested. Vertue's handwriting is small and cramped, while his notes are merely "casual and detached" memoranda. To all but enthusiasts the task of reading them and collecting the information they contain would be so laborious that few would complete it. A more popular suggestion would be a new edition of Walpole's anecdotes in which all Vertue's information not used in the original might be embodied, and Walpole's own text revised.

MR. RICHARD NORTON'S volume of essays is chiefly concerned with the art of sculpture. Three essays are devoted to Bernini, a similar number to other sculptors and phases of sculpture, and only the remaining two to the sister art of painting, represented by Giorgione. Like most American writers on art, Mr. Norton is a good essayist. He attracts and interests even where he does not convince, and where he fails in the latter respect it is through no faulty logic, but merely through the enunciation of views which, though perfectly defensible, may not coincide with those held by the reader. This is shown most in his "Estimate of Bernini." Few critics will deny that the sculptor was a

The Connoisseur Bookshelf

great artist, but a difference of opinion may occur when an appraisement of his greatness is attempted. To many people his wonderful knowledge of anatomy and his skill in rendering textures were chiefly exercised in leading sculptors to abandon the wholesome restraints imposed upon them by classical tradition, and transmitted to them through the work of the earlier renaissance artists. The latter, however, had advanced considerably beyond the ideals which animated ancient Greek art, and Bernini in his sculpture did little more than continue a movement already initiated in the direction of realism and the expression of psychology and movement. In doing this he appears to have been gradually led away by his marvellous technical dexterity to essay in stone expression of momentary movement and the reproduction of minute imitative detail which was unsuited to the character of his material. It is this transgression which renders so much of his later work unpleasing. Mr. Norton cites the well-known *Saint Theresa* as one of the artist's masterpieces, stating, "The work is perfect in itself, and what of this kind can be shown in sculpture is here expressed with complete and ultimate adequacy." One may agree with the author that the figure of the saint is not in bad taste, but this does not bring it within the realm of good art. The mass of turmoiled drapery in which she is enveloped, emphasised by the multitudinous folds of the angel's garments, destroys the homogeneity of the composition. The essentials of the scene are lost amidst over-accentuated details; there is nothing on which the eye can rest, and the mind, instead of being affected by the solemnity of the conception, is diverted to merely admiring the manipulative skill of the artist. In spite of Bernini's faults, posterity owes a debt of gratitude to him as one of the greatest masters of portraiture in sculpture. Here both his technical dexterity and psychological insight were of service to him, and many of his busts are among the best of his kind. Mr. Norton's appreciation of him is well worth reading, if only as an ably-written defence of the type of sculpture of which Bernini was the chief exponent. He gives many interesting biographical details, and the numerous illustrations which accompany the letterpress give a full idea of the artist's powers. Most interesting of all are perhaps the reproductions of Bernini's little-known sketches for the design for the piazza of St. Peter's, which show how the conception of the work gradually developed in his mind. The other essays in the volume are also valuable as the outcome of a well-informed and original mind, not accustomed to fall in with conventional views.

AN attempt to realise in one volume the far-reaching influence of prehistoric Greece is necessarily one which can only be dealt with by a skilled hand. The name of Mr. H. R. Hall on the cover of the work under consideration should, however, form a guarantee to the value of the text, and, in fact, the only point which might be criticised with regard to the general "make-up" is that in some cases the excellent photographic

illustrations might have been rendered on a slightly larger scale, so as to permit a closer study of the details contained therein. That maligned word "detail" is detested of the ultra-modern cult, because few average readers, in comparative reckoning, realise the immense importance of the individual item in science. Until each minute point has been settled conclusively, it is nigh impossible to write any connected review of an ancient civilisation, otherwise we are compelled to fall back upon the alluring but frequently fatal habit of drawing conclusions, so often a stumbling-block to the unlettered student. Hence the value of the papyrus-fed savant and his lore.

Mr. Hall modestly terms his latest book an *Introduction to the Archaeology of Prehistoric Greece*, but in reality the work extends considerably further. It appears that our knowledge of the subject is comparatively recent in point of acquisition, and that, in common with some other countries, it is in part derived from ancient Egyptian remains discovered in conjunction with those of Hellas. "Our knowledge of Egyptian archaeology," writes Mr. Hall, "is now sufficiently detailed to enable us to say, in most cases with certainty, that such-and-such a kind of pot or weapon belongs to such-and-such a period of Egyptian history, just as we know a piece of Tudor furniture from one of the time of Charles II. And with Egyptian help at the beginning, we have now succeeded in doing much the same for Greek civilisation.

Now we know so well the distinctive features of, at any rate, the later periods, that we can tell when a pot does not belong to the period of other things with which it may have been found, just as we know that a Queen Anne sixpence does not belong to the same period as some mediæval coins into whose company it may have found its way." Bearing this in mind, we may well view with admiration the enormous strides taken by the science of Egyptology of late years. When it is considered that about a century ago little or nothing was known on the subject, then, and then only, can the quality of work evolved by the savants be thoroughly appreciated. The early art of Greece was both characteristic and curious, some of the frescoes being sufficiently weird in character to warrant the fancy that the styles which produced them were ancestors to the methods of Aubrey Beardsley. The wonderful figure, executed in polychrome faience, of a snake-goddess from Knossos, which forms the frontispiece, may be cited as a specimen of an art as hitherto undeveloped. We can safely prophesy that Mr. Hall's well-written and informative book will possess a wide interest to all bibliophiles.

**"The Admirable Crichton," by J. M. Barrie
Illustrated by Hugh Thomson
(Hodder & Stoughton. 16s. net)**

MR. HUGH THOMSON is too good an artist to fail in making an attractive interpretation of any theme he sets his hand to, but something more than this is to be expected from an illustrator to another man's writings. The interpretations should not only be attractive, but sympathetic. Unless they help to elucidate the author's points, they have failed in their primal intention, and

are apt to put a barrier rather than a bridge between the reader and the writer. In his illustrations to Mr. Barrie's *Admirable Crichton*, Mr. Thomson has not always paid sufficient heed to this important point in the scenes relating to the sojourn of Lord Loam's party on the island. The interior of "The Happy Home" is hardly consistent with Mr. Barrie's description of it as being barbaric and romantic, and the quaint combination of the primeval simplicity of a log hut with some of the latest luxuries of modern civilisation is only faintly hinted at. Mr. Thomson's illustrations—the one of Tweeny blowing up the fire, for instance—suggest an almost orthodox cottage interior with plaster walls and flagged floor; and Tweeny, though a pretty figure, is not Mr. Barrie's "Tweeny" with "a score of pieces . . . added to her garments here and there as necessity compelled, and these . . . patched and repatched in incongruous colours," but wears a whole gown and apron guiltless of patches and tears. In the London scenes Mr. Thomson appears thoroughly at home. His drawings of Lord Loam's democratic party at Loam House, at which his family and servants are for the time being supposed to mix on terms of perfect equality, reproduce the situation with a full perception of its humorous features. Lord Loam himself, in his character as an amiable and well-meaning old twaddler, is hit off to a nicety; the plate showing Lord Brocklehurst asking Tweeny, "What sort of weather have you been having in the kitchen?" is a delightful picture of an ill-assorted and mutually embarrassed couple, and the Ladies Mary, Catherine, and Agatha Lazenby, even in their most desperate moments of ennui, appear fascinating and graceful. So too in the final scene after the family party have been rescued and returned to town. In this a new personage has to be presented in the domineering Lady Brocklehurst, and the picture showing her cross-examining Crichton and Tweeny is one of the best pieces of character-study in the volume. The latter is mounted in the usual attractive way to which Messrs. Hodder and Stoughton have accustomed us, and forms a most attractive memento of a play which, like most of Mr. Barrie's productions, appears endowed with the quality of perennial youth.

The Riccardi Press Booklets:—

"A Shropshire Lad," by A. E. Houseman (boards 7s. 6d., and parchment 15s. net); "In Memoriam," "Sonnets from the Portuguese," and "Knickerbocker Papers" (each 7s. 6d. in boards, and 15s. in parchment) (Philip Lee Warner. The Medici Society)

THE charms of well-formed type, clear printing, and good paper enhance the attraction of any book, and when its contents constitute a classic piece of literature, the temptation to secure a copy becomes poignant in the breast of every bibliophile not already possessed of the work. The Riccardi Press booklets issued by the Medici Society possess these charms to a noteworthy degree. One might, as a matter of personal taste, object to their type being carried uncomfortably close to the top of the pages, but, at any rate, it gives a quaintness of setting which is not displeasing. The volumes are a handy size,

not unreasonably priced, and present some of the best-known pieces of English literature in a guise both serviceable and attractive. The latest additions to the series comprise Tennyson's *In Memoriam*, Mrs. Browning's *Sonnets from the Portuguese*, Washington Irving's *Knickerbocker Papers*, and Mr. A. E. Houseman's *Shropshire Lad*, all works, with the exception of the last, published sufficiently long ago to have taken their place among the English classics. It is open to surmise whether Mr. Houseman's work in course of time will take its place with the others. It is true poetry, but its pessimistic outlook is against it. The great mass of people prefer literature of a heartening nature, and as a rule only works of a tragic character, which pierce down to the fundamental elements of emotion, survive beyond the generation which produced them. Mr. Houseman generally delves in lighter soil. His poems are frequently expressions of sentiment rather than of feeling, and occasionally there is a taint of artificiality about them. Yet the best of them—those which express the poignant regret felt by a countryman, exiled in town, for the vanished surroundings of his youth; and such exquisite lyrics as *Bredon Hill*—are hardly likely to be forgotten; and Mr. Houseman, like many a greater poet, will be remembered, if not for the whole of his work, at least by reason of some of the best of it. Of the *Knickerbocker Papers*, "Rip Van Winkle" is destined to immortality as the best expression of a legend which in various forms seems common to all ages and countries. Tennyson's *In Memoriam* may not live as a whole, but the finest stanzas will assuredly survive; while Mrs. Browning's *Sonnets from the Portuguese*, as the frank outpourings of a woman's heart, possesses a permanent appeal.

THERE can be no doubt that the history of philately is more influenced by the shadows which war casts over the map than by any other externals.

"The Postage Stamp in War"
By Fred Melville
(Published by the Author,
14, Sudborne Road, Brixton
1s. net)

"The postage stamp follows the flag," as Mr. Fred Melville puts it in his interesting little book, which will be welcomed by all stamp collectors. The differences and variations which Bellona has inflicted on a long-suffering world are traced from the outbreak of the Crimean

War right down to the present upheaval, and it will make strange reading to those who merely regard the stamp as a means of making up the revenue. Some of the reproductions from the cancelling and other postmarks, with the fine number of "passed by censor" in its numerous types, are familiar to most of us, but will form an excellent synopsis for the generations that are to follow. An interesting appendix contains an account of the new Egyptian stamps first issued on January 8th, 1914, which show a marked improvement on former productions. The views of Egypt, both ancient and modern, are by no means ill-executed, although one is at a loss to understand why the authorities chose a head of Cleopatra, who was not an Egyptian, to decorate the 2-millieme green stamp.



AMONGST the newer types of ware which have come into prominence during the present century, few have been more successful as regards results than the Ruskin pottery, which is produced at West Smethwick by Mr. W. Howson Taylor. One of the features is undoubtedly the splendid luminosity of the glazing, some

of the pieces on which it has been employed presenting the appearance of having been cut from precious stones. An important point, which has led many directors of art museums and private collectors both in England and abroad to acquire specimens for their collections, is that the majority of the examples are practically unique and can never be repeated. The appreciation of Royalty,



THE BAZAAR, JODHPUR

FROM AN ETCHING BY E. S. LUMSDEN

BY PERMISSION OF MESSRS. DOWDESWELL

and the many diplomas from international exhibitions which have been conferred upon the ware, are sufficient recommendation of its popularity; but not the least convincing argument was the opinion given by a Japanese expert on the jury of one of the international exhibitions at which the Ruskin pottery was exhibited, who stated that this ware was equal to some of the best productions of the Ming dynasty.

ANOTHER epoch has been announced in the history of the Toby jug by the production of a new type representing Lord Kitchener in field-marshal's uniform. This ingenious novelty, which is put on the market by Messrs. Soane and Smith (462, Oxford Street, W.), is manufactured from a design by Mr. F. Carruthers Gould, the well-known caricaturist, who has written to the makers, Messrs. A. J. Wilkinson, of Burslem, expressing his high opinion of "the admirable and artistic way" in which the design has been carried out. We understand that a pair to the Kitchener jug embodying the personality of Sir John French is to be produced in due course. The miniature jug which each figure holds in its hand is, in this case, to be inscribed, "French pour les Français," whilst that carried by Lord Kitchener bears the motto, "Bitter for the Kaiser."

THE generality of London shoppers is now distinctly in its element. The ever-pleasing idea that one is procuring a really excellent article at the lowest possible price is rife in the minds of bargain-hunters seeking a catalogue such as that issued by The Alexander Clark Co., Ltd. (188, Oxford Street), who are disposing of their stock owing to their contemplated removal to more commodious premises at Hanover Square. The large assortment of articles, which is thus to be dispersed, is of the most varied description, and includes specimens of good modern jewellery and plate which would make attractive presents for any occasion.

THE chief deterrent to the average collector when about to embark on a pilgrimage of acquisition lies in the question of where to commence his peregrinations. The gentle art of collecting possesses a zest for most people in some form or another, but things most difficult of attainment have always the greatest attraction to the sporting proclivities of the connoisseur. According to an old-established notion, the happy hunting-ground for antiquities lies in the countryside, but, whereas at the beginning of last century this was still the case, at the present time there can be no comparison with the advantages of the metropolis, the lure of London having enticed nearly all the finest specimens within easy reach of would-be purchasers. There is a picturesqueness, too, for the town collector, more so than is imagined by the general run of readers. Only a connoisseur can appreciate the delight of the discovery made with a damp fog or dreary drizzle weeping over the windows of the house where the treasure lies. Arms and armour, grim and forbidding,

from castle garderobes; furniture reeved from stately manors during the days of eighteenth-century vandals; and china suggestive of a lighter past, all combine to make the London curio dépôt a mine of interest. A familiar establishment of this nature at the present time is that of Messrs. Fenton & Sons (11, New Oxford Street, W.C.), which is under the personal direction of Mr. W. H. Fenton, who is among the comparatively few possessing an expert acquaintance with ancient fire-arms. Mr. Fenton's knowledge on the subject of collecting is very varied, having inherited the taste from his forbears, who first established the business at Bury St. Edmunds early in the last century. Another firm which deals in particular with the absorbing topic of fire-arms is Messrs. S. Allen & Co. (3, The Façade, Charing Cross), whose information is to be sought after on this subject.

THE War Relief Exhibition at the Royal Academy, in aid of the Red Cross and St. John Ambulance Society and the Artists' General Benevolent Institution, does great credit both to its promoters and those who have assisted by contributing works. Of the proceeds resulting from the sale of the latter, two-thirds are divided between the charities, while the remainder goes to the artists. Considering the bad times that prevail in the art-world at the present moment, the proportion devoted to the cause of charity is a most generous one.

To say, without any qualifying phrase, that the exhibition is the most widely representative display of current art ever gathered together within the walls of Burlington House, might be to invite a misconception. It is smaller than an orthodox summer exhibition, and contains works by fewer artists, but these examples have in many instances been gathered from sources which usually do not afford contributions to the Academy; hence in this way the exhibition is far more representative than usual. The infusion of new blood, however, does not materially alter the character of the exhibition. There is scarcely a work shown which might not have been included in the ordinary way, and the major portion of the more attractive exhibits emanate from the studios either of Academicians or those likely to become Academicians in the near future. As is natural in an exhibition of this kind, a large proportion of the works shown have been on view previously; but there are many which are quite new, and among these are a number of important examples.

In the first room are to be seen Mr. Louis Ginnett's *Crimson and Brown: the torn Brocade*, a costume piece set down in rich but restrained colour; Mr. James S. Hill's silvery *Poole Harbour, Low Tide*; and *Surprised*, by Mr. J. S. Saunderson Wells, which depicts with some spirit what might be an incident of the present campaign—four khaki-clad men riding for their lives from an unseen enemy ensconced at the end of a dark lane, the flashes from their rifles revealing their whereabouts. Mr. George W. Lambert's *Hospital* might also have been inspired by the war, but one fancies it was produced previously. The scene is a young man, apparently undergoing an operation,

Current Art Notes

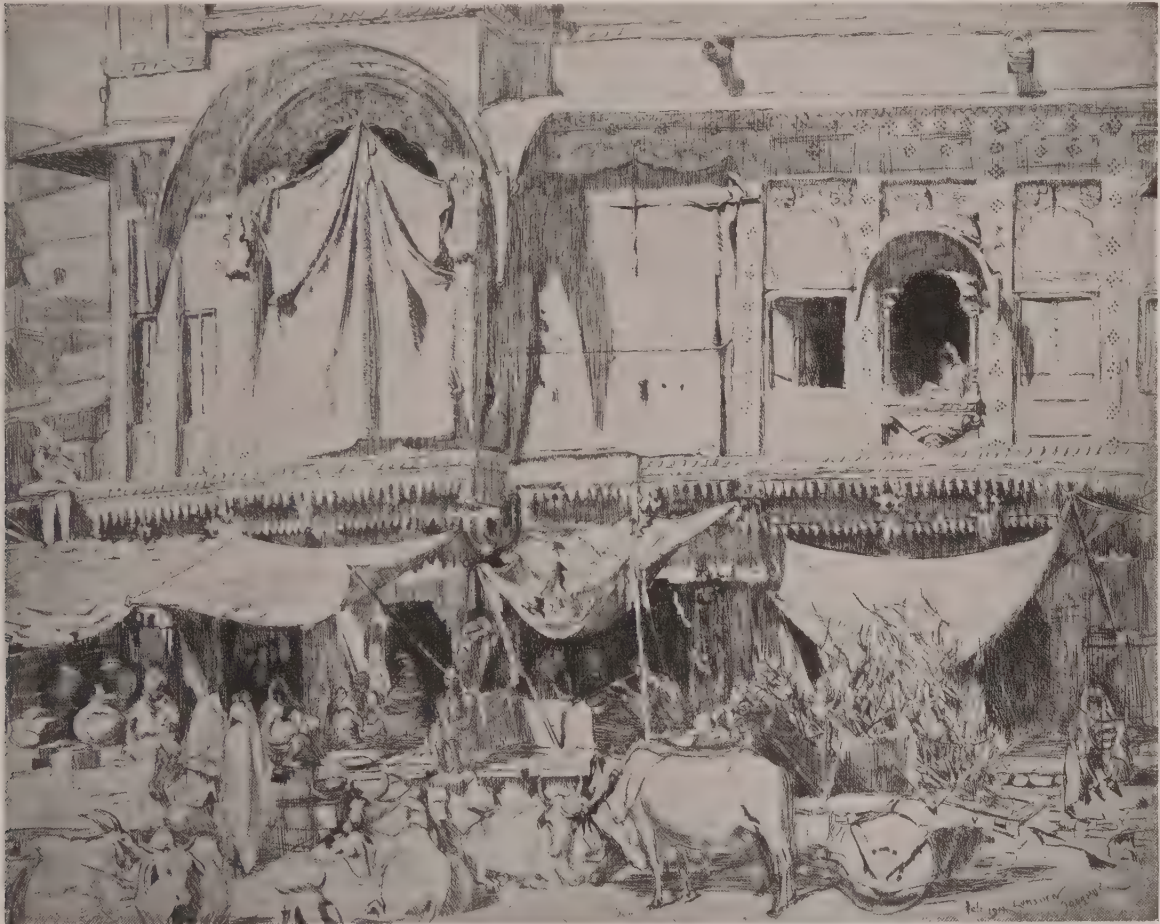
surrounded by doctors and nurses, looking upward at two partially draped female figures, which are apparently intended for visionary symbolisations of Glory, Hope, Pleasure, or some other abstract quality. The allegory, if allegory is intended, is not sufficiently explicit to convey much meaning to the spectator, and its composition is involved; nevertheless, the work is interesting artistically for its beautifully expressed colour-scheme. Mr. Tom Mostyn shows in his *Beyond* a Titian-like beauty, whose glowing auburn hair and full-toned complexion are effectively foiled by the rich greens of her drapery; while a small, quiet-toned landscape, *A Stormy Day: Camiers, Pas de Calais*, is the only contribution of Mr. H. Hughes-Stanton.

Neither Mr. Frank Dicksee's nor Sir W. B. Richmond's pictures of *Joan of Arc* can be said to be convincing; both are marked by careful and well-informed work, but Sir William's modern-looking model and Mr. Dicksee's boy-like child each fail to suggest the visionary yet shrewd and stalwart maid of Domremy. Mr. George Henry's *Green Kimono* is a sterling example of well-arranged and sentient colour; while other works in the first gallery which deserve notice include Mr. G. Spencer-Watson's *Mother and Child in a Garden*; Mr. Robert Fowler's well-lighted *Castle of*

Chillon, Morning; Mr. Maurice Greiffenhagen's *Beggar-maid*; Mr. Philip Connard's *1, Cromwell Gardens*; and Mr. John Muirhead's *Hemingford Abbots, Huntingdon*, some of which have already been described in these columns.

One of the most noteworthy pictures in the second room is Mr. Richard Jack's *Whither*, representing a group of homeless fugitives under the darkening shades of an evening sky, lighted on the extreme horizon by burning homesteads. The story is well told in fine quality of paint, whilst the pathos of the scene is heightened by the utter absence of any exaggeration or striving after melodramatic effect. *Mezzogiorno, Tyrol*, by Mr. Hugh de T. Glazebrook, is a clever study of the interior of a refreshment tent; another clever work, though painted with a somewhat heavy brush, is Mr. Leonard Richmond's *Sunlight and Shadow*; while Mr. J. W. Schofield's *Lights of Westward Ho!* is noteworthy for the rendering of the reflected glow of the sunset on the wet sands. Mr. Peter Graham, in his *Lazy mist hangs by the brow of the hill*, contributes one of his typical cattle pieces, though on a smaller scale than usual; while Mr. J. Seymour Lucas is represented by an effective single-figure subject, entitled *The General's Headquarters*.

The pictures in the third gallery are seen to better



THE MARKET-PLACE

FROM AN ETCHING BY E. S. LUMSDEN

BY PERMISSION OF MESSRS. DOWDESWELL

advantage than usual, through being for the most part hung in single line round the walls. A number of them are old friends, but the majority of these are well worth seeing again. Among such must be counted Mr. Charles Ricketts's beautiful fantasy, *Bacchus in India*, and Mr. Arnesby Brown's view of *Battersea Bridge*, with its central feature of four tall chimneys pointing skywards, correcting and contrasting with the long, straight horizontal line of the bridge. Mr. J. J. Shannon's *Dropped Stitch*, a picture of a girl correcting a younger sister's mistake, is both pretty and well painted, though not ranking as one of his best works; while the President's (Sir Edward J. Poynter) *Nymph of the Stream* is one of his carefully wrought, delicately conceived nude figure subjects. That it shows a feeling for classic idealism rather than for realism may be accounted a merit; for while we have now plenty of artists who can give a truthful rendering of an undraped model as seen in the open air, there are few who will take the trouble to correct the imperfections of the individual figure in accordance with classical tradition. Mr. Harold Speed's *Summer* is an earlier work than the pictures he showed in last year's Academy. *Baling Out*, by Mr. C. Napier Hemy, shows him in a characteristic vein among fishing-boats and fresh channel breezes; and Mr. Henry Woods, in his pleasantly coloured and highly wrought *Playmates*, gives us one of his customary Italian scenes, none the less attractive because they present no fresh artistic problems for solution. Other works that may be noted in this gallery include Mr. Lionel A. Smith's atmospheric *Grimming Sea*; Mr. R. Anning Bell's *Amazon Guard*, which recalls in its rich tone some of Sir John Gilbert's work, but is marked by greater sincerity; and Mr. P. Wilson Steer's silver and grey *Low Tide, Porchester*. In his *Afternoon in a London Garden* Mr. George Clausen has perhaps hardly sufficiently suggested the urban environment; in this respect *The Green Park, December, 1914*, of Mr. John Lavery, is superior. The colour-scheme is limited, being practically confined to grey, blue, and black; but the artist has made an admirable rendering of the London winter atmosphere. In direct contrast to this is the theme of Mr. John S. Sargent's *Rialto*, showing a gondola passing from under the deep shadow of the bridge into the luminous sunlight beyond. It is full of light, colour, and movement, and strikes a thoroughly joyous note. Mr. Charles Shannon is represented by his carefully composed group of *The Vintage*; Mr. David Murray by his bright autumnal landscape, *In the Heart of the Highlands*; and Mr. Walter Sickert by a picture of the present war, entitled *The Integrity of Belgium*, which, in spite of its atmospheric qualities, can hardly be accounted one of his successes.

The fourth and fifth galleries hardly maintain the same standard of interest as the preceding rooms. Among the works in the former, Mr. Arthur J. W. Burgess's spirited rendering of *Battle Cruisers* by moonlight possesses a topical interest, which must also be accorded to Mr. Wyllie's somewhat thinly painted *Destroyer versus Submarine*, and Mr. Hal Hurst's *Refugees*. The latter is over-melodramatic in its conception to carry conviction. The stalwart Belgian peasant, who seems about to make

an onslaught with his staff on a posse of well-armed German troops, is not a typical figure of the present war. The invaders have, unfortunately, too often demonstrated the efficacy of their fire-arms to allow the civil population of Belgium to indulge in any thoughts of resistance with such primitive weapons as this. Other pictures that may be mentioned in this room include *The Green Blinds*, by Mr. Frederick C. Frieseke; Mr. Julius Olsson's *Afternoon, Bude, Cornwall*, with its beautiful effect of sun-lighted sea; Mr. Edward A. Hornel's *In the Orchard*; and the attractive picture of a girl reading a letter, *At the Window*, by Mr. T. B. Kennington.

Among the water-colours, Mr. J. S. Saunderson Wells's *Beginning of Another Day*, showing a group of soldiers, clustered at a roadside, waiting for the passage of a party of stretcher-bearers carrying wounded, suggests the grim monotony of affairs at the front. Mr. Edgar Bundy's *Doubtful Coin* is marked by his usual refined treatment; while Sir Ernest A. Waterlow's *Moonrise*, and *The Elder Tree* of Mr. Alfred Parsons, are both happily characteristic. The *Eve* of Mr. F. Cadogan Cowper is a younger version of the mother of mankind than is generally the case. The artist has represented her with the serpent wound about her body, and its dark coils make an effective contrast to the soft white flesh-tones.

The sculpture scattered over the various galleries is well displayed, there being ample room to see the pieces from every point of view. Lack of space forbids the detailed examination of the examples shown, most of which have been previously on exhibition. The *Pan and Psyche* of Mr. Derwent Wood, the *Drummer Boy* of Sir W. Goscombe John, Mr. Jacob Epstein's clever but unattractive *Head of a Girl*, and Mr. Albert G. Power's well-characterised *Head of James Stephens*, may be mentioned as some of the most striking examples.

THE sixteenth exhibition of the Pastel Society, held at the galleries of the Royal Institute of Painters, Piccadilly, showed no falling off on account of the war. Though, perhaps, fewer members contributed than usual, those who did so were generally more strongly represented. To Mr. R. Gwelo Goodman, whose contributions formed the opening items in the catalogue, there was accorded the distinction of what was practically a "one-man show," the first gallery being entirely monopolised by his work. The artist had travelled far afield for his themes, Australia apparently being the only continent not illustrated by some of his twenty-eight exhibits. Mr. Goodman's pastels are crisp and free in their handling, and always show a pleasing feeling for bright, cheerful colour. The latter trait perhaps causes him to lose a little of his power for discriminating between the coloration and atmospheric environment of the different localities he paints, so that a scene in India or semi-tropical Africa is realised with hardly greater strength of sunlight than is shown in some of his views in the United Kingdom. Among the best of his examples were *After Heat of Day, South Africa*, an effect of purple mountains backed by a sunset sky; *Port Said*, in which the bright

blue of the water was effectively set off by the whites of buildings in the sunlight and the dark mass of the shipping enveloped in shadow; and the rendering of an old Dutch house in moonlight at *Stellerberg, South Africa*.

Mrs. E. S. Sutro's four studies of a donkey were drawn with freedom and correctness. Of Mr. Terrick Williams's ten or eleven contributions, perhaps the most interesting were two drawings of *Notre Dame*, taken from the same view-point but under different lighting; one being an evening effect and the other showing the cathedral during a grey morning. The works effectively illustrated the supreme influence that light exercises in the determination of local colour, none of the objects appearing in the same hues in the two drawings. The evening effect, in which the buildings were illuminated in a warm sunset glow, was the more attractive. Good work was shown by Miss Bertha Clarke, Mrs. James Gibbon, and Mrs. M. A. Eastlake; while Mr. Arthur Wardle was seen to great advantage in some animal pictures and studies. Noteworthy among these was one of *A Greyhound Standing* and *A Polar Bear*, both thoroughly true to life and rendered with a thorough knowledge of anatomy. A quaintly composed *Sketch of Corfe Castle*, in which some weeds in the foreground were as much the *motif* of the picture as the castle itself, was the work of Miss S. C. Constable. The effect was very pleasing, the vegetation though slightly put in, and the building beyond rising like a dream-castle in the distance. Mr. T. Blake Wirgman's war poster of *St. George and the Dragon* was over-elaborate both in treatment and conception. An allegory to be readily comprehensible should be simple, and subordinated to a single leading idea; Mr. Wirgman had over-burdened his rendering of the St. George legend with various adjuncts not properly connected with it, thus making his design needlessly complicated. Some good transcripts of English scenery, sincere in feeling and broad and atmospheric in treatment, are by Mr. Thomas W. Hammond; Mr. Charles E. Marshall is represented by several attractive though somewhat laboured portrait studies; Mr. John Charlton by a couple of spirited battle subjects, replete with movement; and Mr. Bernard Partridge by several figure subjects, among which is a careful and elaborate drapery study well worthy of note.

THE most successful works in Mr. William Strang's exhibition of war pictures at the Leicester Galleries (Leicester Square) were not the pictures which gave the title to the display, but the etchings hanging in their company; and of these some of the views of Flemish cities and scenes executed before the outbreak

of the war were neither the least powerful nor attractive. Perhaps the most poignant of Mr. Strang's war episodes was the etching entitled *Despair*, showing a famine-stricken woman seated in her plundered home trying to suckle her baby, while leaning up against her was an older child, feeble with starvation, to whom the woman in

her helpless stupor of despair could pay no heed. The scene as pictured was grim—almost horrible—but it was convincing. Another powerful etching was that of *War*, showing an allegorical figure of a uniformed skeleton beating a drum and holding a flaming torch, while all around were evidences of his dread passage. The conception was expressed in forceful line and with well-balanced chiaroscuro. In his oil pictures Mr. Strang was not so successful. There was always a joyous note in his coloration, which was not in accordance with the tragic scenes he depicted, and could only have been overcome by a more realistic and detailed treatment than was attempted by the artist. *Harvest* was an example of this failing. In the foreground of a brightly coloured harvest-field, with the landscape around brilliant with sunshine, a man was shown lying on the ground. At first sight he might have been reposing, but the spot of red on his back hinted that he had been shot. It might be urged that a more poignant contrast was suggested by introducing the dead figure amidst such a peaceful scene; but to have rendered this effective Mr. Strang needed to have endowed the figure with greater individuality, and made it take a more prominent place in his composition. As it was, one could only regard the work as an imperfectly expressed piece of symbolism. So too with Mr. Strang's other canvases. One was continually in doubt whether the artist intended us to accept them as pictures of actual events or symbolic representations. The most poignant note was perhaps sounded in *The Execution*, which represented a squad of German soldiers shooting, from the distance of two or three yards, a peasant, whose little son was clinging to him. The figures were synthesised until they became mere elementary expressions; but the fundamental tragedy of the scene was well suggested, and the action of the boy was both touching and natural.

In an adjoining room a collection of war satires by Mr. Will Dyson was shown. These are among the most telling attacks by caricaturists on German militarism that have yet been evoked by the war. Mr. Dyson is a master of sentient line, and his wit loses nothing of its keenness because it is conveyed in a form that is artistically beautiful, and shows fine feeling for decorative and well-balanced arrangement. The Kaiser, or rather a symbolic figure typifying all he stands for, naturally appears prominently in many of Mr. Dyson's satires; but some of the most biting are among those from which he is absent. One of these, entitled *War to save German Culture*, shows the throned figure of Krupp, before whom are prostrating themselves "those minor Germans—Goethe, Beethoven, and Wagner"—exclaiming, "Hail, Saviour Krupp! How can we ever thank thee?" The contrast between the finely cut, highly intellectual features of the poet and musicians and the coarse, heavy countenance of the cannon king—presumably less of a likeness than a type of militarism—makes the comparison between the past and present leaders of German thought the more telling. *The Wonders of Science, 1914*, shows some bomb-dropping apes on an aeroplane hovering over a stately city. Another cartoon, suggesting the

union of advanced science with the instincts of primeval savagery, was that depicting a German professor saying to a neolithic man, "Together, my dear Herr Cave-dweller, we should be irresistible." Other effective drawings included the Kaiser worshipping a deified image of himself; the Crown Prince and the shade of Frederick the Great; and the Kaiser bestowing the iron cross on the brutish representative of modern militarism.

AT the Dowdeswell Galleries (160, New Bond Street) it was a relief to find that neither of the exhibitions con-

Works by Edward Gordon Craig, and "Etchings of India," by E. S. Lumsden

tained anything that suggested war-like themes, Mr. Edward Gordon Craig's sketches and designs being chiefly concerned with stage-craft, and the *New Collection of Dry-points and Etchings of India*, by Mr. E. S. Lumsden, dealing exclusively with peaceful scenes in our Eastern empire. Mr. Craig's exhibition was somewhat disappointing; it was composed wholly of retrospective work, much of which was of a slight and unfinished character. Nevertheless, the beautiful and original designs it contained—though many of them were merely suggestions of effects to be attained—made one regret that Mr. Craig's work so far has found much greater appreciation on the Continent than in his native country. Besides the stage designs there were included a number of effective examples of illustrative work.

Mr. E. S. Lumsden's work in the adjoining room showed his usual power of realising sunlight and atmosphere in refined yet sentient line. The Indian scenes are especially suitable for his method of interpretation, the delicacy of his work enabling him to suggest the almost imperceptible haze caused by the intense glare of the sun without attenuating its brilliancy. The breadth of his handling and the apparent ease with which he gains his effects are apt to cause the spectator to overlook the immense amount of detail that Mr. Lumsden embodies in many of his efforts. In his crowded street scenes every figure is fully individualised, and the elaborate ornamentation of Eastern architecture is set down with minute accuracy. This is done with an economy of effort that necessitates both spontaneous and accurate draughtsmanship. His wise reticence in the employment of strong blacks enables him, when he does introduce them, to use them with telling effect, a few patches of deep shadow serving in most cases to give force to his sunlight and knit his compositions together into perfect homogeneity.

THE *Portraits of British Commanders taking part in the War on Sea and Land*, though including some good

Portraits of British Commanders

work, were on the whole more interesting as historical records than as exemplifications of modern art. Mr. J. St. Helier Lander was responsible for eight of the twenty-seven portraits on view. These showed a tendency to over-coloration and over-emphasis of the details of the uniforms, which robbed them of much

of their pictorial value. The couple of examples of Mr. John Sargent included a crayon head of *Brig.-Gen. G. H. Fowke*, firmly but not over-sympathetically set down, and an oil portrait of *General Sir Ian Hamilton*, painted in the artist's manner of a few years back. One of the most striking works is the replica by the late Sir H. H. Herkomer of his portrait of *Admiral of the Fleet, Lord Fisher of Kilverstone*, in which, while a kindly expression is given to the countenance of the sitter, his strong personality is fully revealed. In this instance, as in many others, the late Sir Hubert got over the difficulties of depicting an obtrusive uniform by modulating its tone. A similar device has been resorted to in the portrait of *The late Field-Marshal Earl Roberts*, by Mr. P. A. de Laszlo. By this he has been enabled to concentrate all the interest on the face of his subject, and has produced a finely characterised likeness. This artist's swift and dexterous brush-work, however, is seen to better advantage in some of his less highly finished pictures, notably in the head of *Vice-Admiral Sir David Beatty*, which has all the charm of a spontaneous effort. In Mr. W. F. Calderon's equestrian portrait of *Lieutenant-General R. C. Maxwell* the horse had obviously interested the artist as much as its rider, a fact which added to the success of the work from the pictorial standpoint. The work was noteworthy for its open-air feeling.

MESSRS. W. A. MANSELL & CO. (405, Oxford Street) have published an original etching of *King Albert of Belgium*, which has been executed by

An Etching of King Albert of Belgium

Mr. W. Renison. The work gives a head and shoulders view of the king, with his face turned towards the spectator's right. It is a good likeness, and, though a little black in parts, is broadly and effectively handled. The size of the plate is 9 in. by 12 in., and the edition is limited to one hundred Indian prints at £2 2s. each, forty on Japan vellum at £3 3s., and ten on vellum at £5 5s. One of the impressions has been signed by the king, and will be sold to the highest bidder for the benefit of the Belgian Relief Fund. As a personal memento of a monarch who at the present time is the hero of Europe, the sale of the proof should result in a substantial sum accruing to the charity. Intending bidders for the copy should communicate direct to the publishers.

THROUGH an inadvertence the writer of the note on art in Australia in our December number omitted to acknowledge that his article was partly based upon one by Mr. Wm. Moore which appeared in the *British Australasian*.

Mr. Moore points out that, according to the latest information, the sum still to be spent on the Sydney Art Gallery is £100,000, while the price paid for Bertram Mackennal's *Circe* was £1,200 instead of £1,100 as stated, and the Melbourne Art Gallery had already spent a considerable amount on Australian art previous to the receipt of the Felton bequest.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.

"Walton's Complete Angler."—A9,117 (Kidderminster).—If, as you say, your copy of the above-mentioned book is of the first edition and in good condition, it is valuable. A really fine specimen of the type mentioned has been sold by auction for considerably over £1,000.

"A Shorte Dictionarie for Yonge Beginners."—A9,119 (Ilfracombe).—The book you mention was an English-Latin dictionary which enjoyed considerable favour in schools about the first half of the seventeenth century. What is now considered to be the earliest edition was published in 1556, and was the result of the labours of John Withals, a well-known lexicographer.

Scott's Poems.—A9,120 (Orpington).—The value of your four-volume edition of *Scott's Poems*, minus any outside attraction, is about £1. If you can be certain of the authenticity of the presentation by Scott to Southey, this will, of course, have some effect on the value, but at the same time you must be certain that the autograph inscription is a genuine one, and not a lithographic reproduction, as in the case of the letter in the *Galigiani Edition of Byron's Works*.

Keats's Poems, 1820.—A9,134 (Bath).—This is a first edition, but has apparently been rebound, as the book was

published in boards. As this is the case, we should require to see the book before appraising a value.

"A Critical Dissertation on the Mandrake," etc., London, 1737.—A9,135 (Surbiton).—This book is not of a type which has any interest to collectors.

Engravings and Etchings.

"Feeding the Pigs," by J. R. Smith, after Morland, etc.—A9,000 (Weston-super-Mare).—Your mezzotint of the above denomination is worth about £30 if in good condition, and *The Country Butcher*, by and after the same, is worth about £25.

Baxter Prints of Raphael Cartoons.—A9,015 (Huddersfield).—You do not state whether the prints are mounted or otherwise, and this makes some difference in the value. Approximately speaking, the set of seven cartoons mounted is worth from £3 to £4, but if unmounted from £2 to £2 10s.

"The Duchess of Hamilton and Argyll," by Lowry, after Read.—A9,017 (Brigg).—We cannot appraise a definite value to your mezzotint, as you do not give the size. Impressions from the large plate command from £30 to £40, but only 10s. or 12s. would be paid for a small one.

"Overton Sheep Fair," by G. Garrard, A.R.A.—A9,019 (Lewisham).—Fine impressions of the above plate realise from £10 to £20, according to condition. **"The Benevolent Cottager,"** by Nutter, after Wheatley.—This is worth about £3 or £4.

"Countess of Blessington," by S. Cousins, after Lawrence.—A9,020 (Wolverhampton).—If your mezzotint is a genuine fine impression, it is worth from £20 to £25.

"Cries of London," after F. Wheatley.—A9,025 (Sheffield).—Genuine old impressions in colour of this set are worth from £30 to £50 per plate. We should require to see yours, however, before definitely appraising any value to them, as the *Cries* are very popular with the reproducers, and their efforts are only worth a very small amount.

"The Angler's Repast," and **"A Party Angling,"** after G. Morland.—A9,027 (Shortlands).—You do not state in your description whether the prints are in colours or monochrome. Presuming them, however, to be genuine old impressions in the latter state, the value of the pair would be roughly about £50. A fine pair in colours would probably realise £150 to £250 under normal conditions. As you will understand, due allowance must be made for any blemishes, tears, cut margin, faintness of impression, state, etc., and this is why an inspection of the actual engravings is such a necessary preliminary to valuation.

"The Little Fortune Teller," by J. Jones, after Sir J. Reynolds.—A9,031 (Grimsby).—The valuable engraving generally known under the above title, which was reproduced in THE CONNOISSEUR CHRISTMAS ANNUAL, 1914, represents Lord Henry and Lady Charlotte Spencer, children of the third Duke of Marlborough.

"Visit to the Child at Nurse" and **"Visit to the Boarding School,"** after George Morland.—A9,037 (Horton Kirby).—These subjects were not engraved by John Dean, but by W. Ward. Fine impressions realise from £150 to £200 the pair. **"Delia in Town,"** by J. R. Smith, after Morland.—This engraving is extremely rare, and modern reproductions are plentiful. A fine genuine impression is worth from £50 to £100. The companion print, *Delia in the Country*, is of similar value.

"The Boy Discovering the Golden Eggs," and the **Companion Print,** by J. Young.—A9,039 (Frodingham).—These engravings are of some rarity, and a fine pair is worth from £25 to £40. **"Lady Smith,"** by Bartolozzi, after Reynolds.—If this is an original colour-print, the value may be from £20 to £60.

"Credulous Innocence" and **"Seduction,"** by Young, after Morland.—A9,041 (Kendal).—You do not send full particulars of your prints, but assuming that they are genuine impressions in black, they should realise from £20 to £30 the pair. Should they be in colour, however, the value would be doubled.

"Lord Burghersh," by Bartolozzi, after Sir J. Reynolds.—A9,044 (Dublin).—If a genuine old impression in colours, your print of the above denomination should be worth from £10 to £15.

"Battle of Waterloo" (Aquatint).—A9,050 (Portsmouth).—So far as we are enabled to judge from your description, this engraving should be worth from 30s. to £2.

"The Fern Gatherers," by J. R. Smith, after G. Morland.—A9,091 (London, W.).—This engraving has been more frequently reproduced than any other print after Morland, many of the "fakes" being so crude that they would not deceive the veriest tyro. As your specimen bears apparent signs of hand-colouring, we fear that there is but small prospect of its authenticity. Genuine impressions are of extreme rarity. **"Ste. Cecile,"** by C. Duclos, after L. Mignard.—This is one of a set for which there is very little demand when uncoloured. The price placed on the back of the frame would about meet its value at the present time.

Goya's "Caprichos."—A9,126 (Newcastle-on-Tyne).—This set of etchings has been so largely reproduced that it is essential for us to know the date of yours before venturing any opinion.

"Lady Elizabeth Foster," after Sir J. Reynolds.—A9,137 (Farnworth).—If your engraving is an original impression, it is worth about £15. **"Countess of Harrington,"** after the same.—With the same proviso as above, this print in colours would be worth from £40 to £50. Both these engravings have been frequently reproduced, however.

"The Bombardment of Algiers," by T. Sutherland, after T. Whitcombe.—A9,145 (Nuneaton).—Judging from your description, the value of your two engravings is from 25s. to 30s. each.

Furniture.

Dutch Ebony Wardrobe.—A9,121 (Lisbon).—You do not state the size of your wardrobe, but assuming it to be of moderate dimensions, the value will be about £30.

Oak Court Cupboard.—A9,124 (Lewis).—Your Court cupboard appears from the photo to be a very excellent example of Elizabethan workmanship, with fine strap-carving and melon-bulbed columns. Specimens of this type have frequently been restored or tampered with, but if, as it seems, your piece is genuine and in fine condition, it should realise easily 100 guineas under normal conditions.

Jacobean Bedstead.—A9,131 (Melbourne).—So far as we can judge from the photo sent us, the bedstead is Jacobean, and its value, if genuine and in good condition, we should appraise at from £50 to £60.

Queen Anne Cabinet.—A9,138 (Covent Garden).—The cabinet depicted in your photograph is of Queen Anne design, and, should it be a genuine old piece, we think you must be mistaken, judging from the data supplied, in describing it as oak, for such a cabinet would probably be of walnut. Assuming it to be made from the latter material, we should place the value at about £30.

Hanging Convex Mirror.—A9,154 (Lightcliffe).—Judging from your photograph, the mirror dates from circa 1850 to 1870, and has but small interest to collectors.

Objets d'Art.

Black Jack.—A8,937 (Cheadle Hulme).—If your black jack is equal to the specimen in the British Museum, it is worth from £40 to £45.

Ivory Caskets.—A8,939 (Blackburn).—The caskets shown

Answers to Correspondents

in your photograph are of Italian sixteenth-century design. Should they prove to be original, they would be worth from £40 to £50.

Nankin Cloisonné Enamel Vases.—A8,950 (Stirling).—Should the enamel vases actually belong to the period you mention, they are worth several pounds. It will be necessary for us to see the pieces before appraising a definite value, as there is a large amount of modern work now on the market.

Blue John Spa Vase.—A8,958 (London, S.W.).—Judging from the photograph submitted to us, your vase appears to be a fine piece, and should be worth about £30 under normal conditions.

Silhouettes.—A8,963 (Bromley).—Your enquiry as to the method of making a silhouette covers a large field. These portraits were cut in black or white paper with scissors, or painted on glass, card, or composition, whilst we annex a reproduction from an old engraving which shows a machine for drawing a life-size head by the candlelight method.



MACHINE FOR DRAWING SILHOUETTES FROM LIFE

Crystal Cup.—A8,999 (Addlestone).—Your cup is probably eighteenth century, and might realise from £15 to £20 under normal conditions, but it is impossible to give a reliable opinion without seeing it.

Paintings.

Landscape, signed P.C.D., 86.—A9,109 (London, W.).—We cannot express any opinion as to the authenticity or value of your pictures without an inspection. The landscape, signed as above, may possibly be the work of P. C. Dommerson, a

London painter, who exhibited once at the Royal Academy and five paintings at various other galleries between the years 1865 and 1878. The pictures in your possession attributed to Verboeckhoven, Hemskerck, Dietrich, and Birket Foster should be seen by our expert.

Supposed Portrait of Marie Antoinette, etc.—A9,110 (Chicago).—Judging from the photograph, we are not of the opinion that the portrait, presumably of a Royal or Imperial lady, bears any great resemblance to the unfortunate queen of Louis XVI., but rather belongs to the period of the first Empire, and possibly represents the Empress Marie Louise, second wife of Napoleon I. **Madonna and Child.**—This is a late production of no particular interest, and we cannot express any opinion on the "Turner" seascape without an inspection of the original. If we were to reproduce the three paintings in our NOTES AND QUERIES section, you would probably learn some more facts about them. The charge made to cover the expense of preparing blocks is at the rate of 10s. 6d. per photo inserted.

Portrait of Sir Thomas Roe.—A9,115 (Hampstead).—The portrait to which you refer is by Van Miereveldt, and portrays Sir Thomas Roe, of Woodford, Knt. [1581?-1644], the famous ambassador and plenipotentiary. The original painting is preserved in the National Portrait Gallery, London.

Pottery and Porcelain.

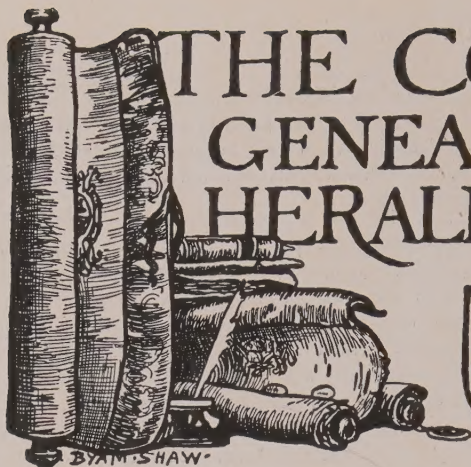
Fulham Mugs.—A8,943 (Bideford).—So far as we are enabled to judge from the sketch sent to us, you possess an interesting set of mugs made at Fulham during the reign of Queen Anne. We presume, as you do not refer to the point, that the rims are unmarked, in which event the value would be about £12. If the silver, however, is dated of Queen Anne's time, they will probably be worth about £40.

Strasburg Vase.—A8,947 (Liverpool).—The mark and general character of your vase indicate the work of Hanung, a Strasburg potter of the second half of the eighteenth century. It is impossible, however, to express any opinion as to its authenticity from a photograph only. You do not state in your description, moreover, whether the vase is pottery or porcelain, but, assuming it to be the latter, and a genuine old piece, we may compute its value as being about £15.

Salt-glaze Tureen.—A8,990 (Preston).—There is no mark which particularly distinguishes salt-glaze ware. It was made in Staffordshire by several potters, and a few inscribed and dated pieces are known. Judging from the photograph, your tureen appears to be a good specimen, probably dating from the middle of the eighteenth century. The value is probably about £7 10s.

China Mark.—A9,029 (Plymouth).—The monogram C B D which appears on your china is a mark of the Colebrookdale factory which came into use in 1851.

Lustre Jug, etc.—A9,040 (Higham Ferrers).—As your lustre jug is merely old without possessing any distinctive features, its value would be unlikely to exceed 10s. or 12s. With regard to the pottery bearing black transfer views, several factories produced ware of this type, so that we must see a specimen piece before giving an opinion.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

OKEOVER.—This family came from Okeover, co. Stafford, where they have resided for something over seven hundred years. Several members of the family were at Oxford: Sir Rowland, son of Humphrey Okeover, of Wadham College, matriculated 8 May, 1640, aged 16; Thomas, son of Rowland, of Trinity College, 10 June, 1696, also aged 16; he was afterwards a student of the Middle Temple; Henry, youngest son of Rowland, of the same college, matriculated 29 March, 1677, aged 17, and took his B.A. in 1680.

Others of the name are to be found in the surrounding counties. One family owned Oldbury Hall, Atherstone, co. Warwick, but afterwards came into possession of Okeover by inheritance. Another branch lived at Derby.

The arms are—Erm. on a chief gu. three bezants. Crest—Out of a ducal coronet or a demi dragon erm. A pedigree of the family will be found in Burke's *Landed Gentry*.

OLDRID.—The Revd. John Henry Oldrid was eldest son of John Oldrid, of Boston, co. Lincoln, gent. He was of

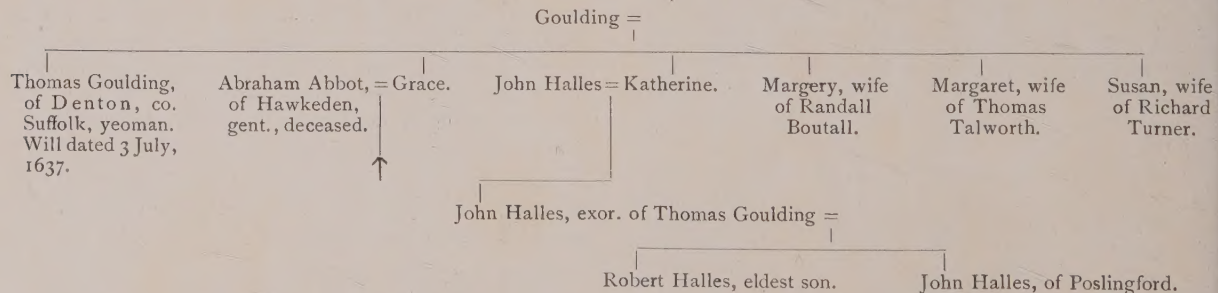
Magdalen College, Oxford, and matriculated 18 November, 1830, aged 22. He took his B.A. in 1834 and M.A. in 1851. He was perpetual curate of Gawcott, co. Buckingham, 1834 to 1844, lecturer of Boston, 1844 to 1863, and vicar of Alford, etc., co. Lincoln, 1863 to 1879.

GARSELANG.—Burke gives the following arms for this family: Az. three mascles ar. within a bordure engr. gu.

The family is described as of London; practically the same arms are ascribed to Garstang.

MAUTIS ARMS.—The arms of this family—Az. a unicorn salient erminois. Crest—A unicorn sej. erminois—were granted to John Mautis, of Calais, 12 August, 1494. The grant states that the ancestors of the grantee came from the Duchy of Normandy.

GOULDING OF SUFFOLK.—The following pedigree may help you, but please send some further particulars of locality, etc.:—



Query.

IN the pedigree printed in the January Number, Mr. King, and his wife Susannah, daughter of Thomas Smyth, are given five children. This is incorrect, the first four being the

children of Susannah's sister, Elizabeth, who married Mr. Collier. Susannah had only one child—a daughter—who married Mr. Cookson.

THE CONNOISSEUR *and* BOOKS PUBLISHED BY THE CONNOISSEUR

may be obtained from all Foreign and
Colonial Booksellers, including the following:

CONTINENTAL and GENERAL AGENTS.

W. DAWSON & SONS, Export Department, St. Dunstan's
House, Fetter Lane, E.C.

SIMPKIN, MARSHALL & Co., Export Department,
4, Stationers' Hall Court, E.C.

BRENTANO'S LIBRARY, Avenue de l'Opera, Paris.

GALIGNANI'S LIBRARY, 224, Rue de Rivoli, Paris.

W. H. SMITH & SON, 248, Rue de Rivoli, Paris.

AUSTRALASIA.

GORDON & GOTCH, 124, Queen Street, Melbourne; and
Branches.

SOUTH AFRICA.

CENTRAL NEWS AGENCY, Johannesburg, Capetown, and
Branches.

W. DAWSON & SONS (S.A.) Ltd., Capetown & Johannesburg

INDIA.

HIGGINBOTHAM & Co., Mount Road, Madras.

UNITED STATES.

INTERNATIONAL NEWS Co., Duane Street, New York.

CANADA.

COPP, CLARK & Co., 64, Front Street West, Toronto.

W. DAWSON & SONS, Tanner and Gates Building, Toronto.

IMPERIAL NEWS Co., Church St., Toronto; and Montreal
and Winnipeg.

MONTREAL NEWS Co., 386, St. James Street, Montreal.

F. J. ROY, 81, Queen Street West, Toronto.

TORONTO NEWS Co., 42, Yonge Street, Toronto.

** In the event of any difficulty being experienced in obtaining THE
CONNOISSEUR PUBLICATIONS, kindly communicate with the
Publishers, HANOVER BUILDINGS, 35-39, MADDOX STREET,
LONDON, W.

Pedigrees.

PEDIGREES TRACED.

FAMILY HISTORIES,

LOCAL HISTORIES,

LISTS OF INCUMBENTS

COMPILED.

RIGHT TO ARMS PROVED, etc., etc.

BEFORE putting the matter into other hands, all
interested in the above subjects should consult
THE GENEALOGICAL DEPARTMENT
of The Connoisseur, whose advice upon all matters
dealing with this subject can be obtained free of cost.

THE CONNOISSEUR,
Hanover Buildings, 35 to 39 Maddox Street, London, W.

AMERICAN PEDIGREES

ALL Americans interested in their ancestry are
advised to consult the lists of clues to the
English homes of American families appearing
from time to time in The Connoisseur. Further lists
will be published periodically; in the meantime the
Genealogical Department of the Connoisseur will be
pleased to answer queries as to any name that has
not yet appeared.

Address: THE GENEALOGICAL EDITOR,
THE CONNOISSEUR, HANOVER BUILDINGS,
35 to 39 MADDOX STREET :: LONDON, W.

Volume XL of The Connoisseur

This Volume, containing

:: the Numbers ::

SEPT. to DEC., 1914

NOW ON SALE

THE COST OF THE 40 VOLUMES
TO DATE, IN No. 1 BINDING, IS

£17 5 0

viz., 33 at 7/6

4 at 10/6

1 at 16/6

and 2 at 19/6

The Connoisseur Enquiry Department

is conducted to assist readers in obtain-
ing authoritative information upon all
subjects of collectors' interest. Valua-
tions may be arranged for any purpose,
and at the most moderate fees, of
Paintings, Engravings, China, Books,
Furniture, and all objects of Art.
Write, stating your requirements, to the
Enquiry Manager, THE CONNOISSEUR,
Hanover Buildings, 35-39, Maddox
Street, W., who will give the matter
immediate attention.

Second Annual Fair—One Week Only

THE BRITISH
POTTERY & GLASS FAIR
MANUFACTURERS
2nd ANNUAL

ONE WEEK ONLY

MON. TO SAT. FEB. 22nd TO 27th 1915

AT STOKE-ON-TRENT STAFFORDSHIRE

ORGANIZED BY A COMMITTEE OF 50 LEADING MANUFACTURERS



EVERY TRADE BUYER OF
POTTERY & GLASS THROUGHOUT
THE WORLD SHOULD VISIT THIS FAIR



OVER 200

PRIVATE
SHOWROOMS



Full information as to Hotels,
Railway Routes, and Official
Guide may be obtained

From the Secretaries—

JAMES A. WOOD,
ORIEL WORKS,
HANLEY, STOKE-ON-TRENT
J. PATERSON BRODIE,
LLOYDS BANK CHAMBERS,
BURSLEM, STOKE-ON-TRENT

DESIGNED AND PRINTED BY WOOD, MITCHELL & CO. LTD. HANLEY, STAFFS.

Important to Every Trade Buyer

Free Guide Books and further particulars may be obtained on application to the Secretaries,
or Thos. Cook & Son, Ludgate Hill, London, and all Home and Foreign Branches.